

# AN ARCHITECTURAL PROJECT: ESSAYS IN (RE)CONSTRUCTION

*Some reflections on creating room for projecting within the contradictions of architectural practice.*

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Thesis submitted for PhD [ILLUSTRATIVE MATERIAL\_CD]

## Situation 01

### 1.1\_AS01\_DS01.1\_Burlington House Rooms \_ Scene 01 \_ 01

**Study properties:** *Fabricating panelled interior (unrevealed surfacing); William Kent decoration – disrupted ornamental archetype; Expanding spatial extension of room; Revealing / unfolding artifice; Ulterior spatial dimensions of room; Passages behind walls and room above soffit; Alternative volumetric configurations of ceiling; Interruption of language of architrave.*

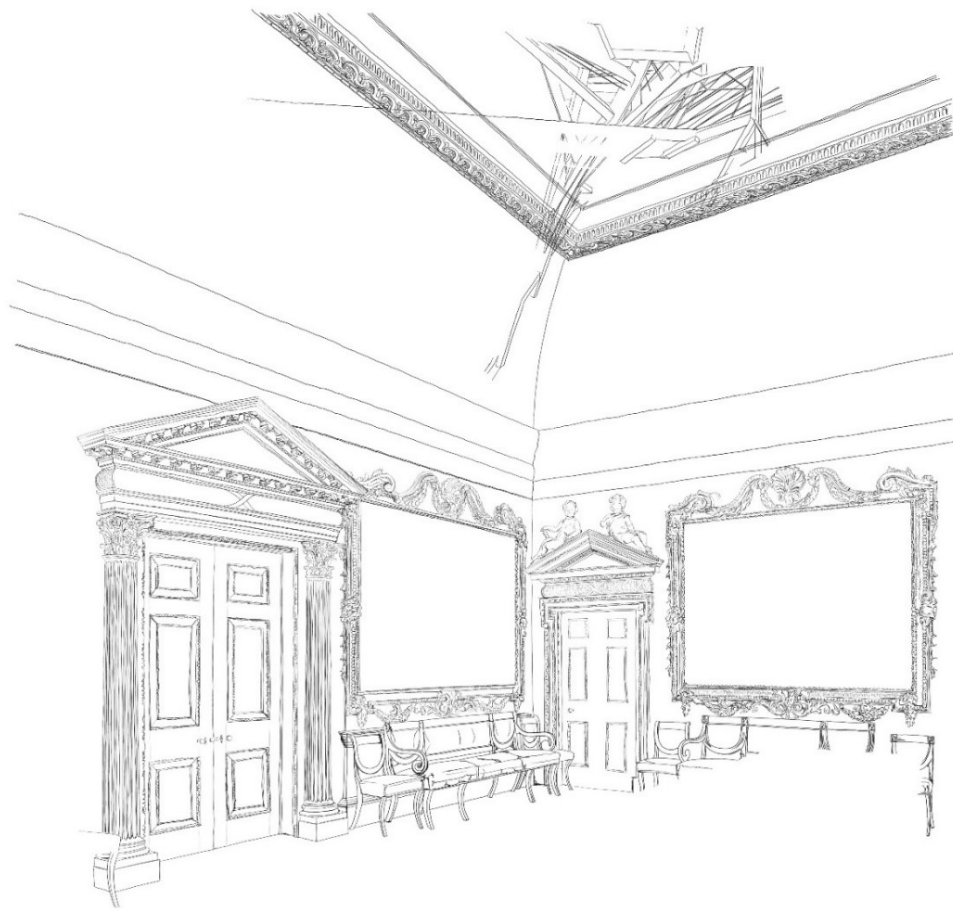
This projection explores the fabrication of a model interior of the Palladian revival (William Kent's work at Burlington House in the Saloon, 1719). The study develops as a projective intervention within the fabric of this interior where classical domestic authority is transposed to the formal interior decoration principles and proportions of this space as a Palladian reinterpretation.

My speculative projective interventions disrupt this archetype and emerge as an unfolding of the spatial relationships – a revealing / unfolding process that is both a product of the specific formal relationships of the space as well as the parallel properties of Pliny scripted translations (digital data extracted and manipulated from the juxtaposition of villa interpretations). The formal manifestation of these scripted projections is then inserted into the specific spatial composition and developed through the drawing as an analogue unfolding within the details and configuration of the space.

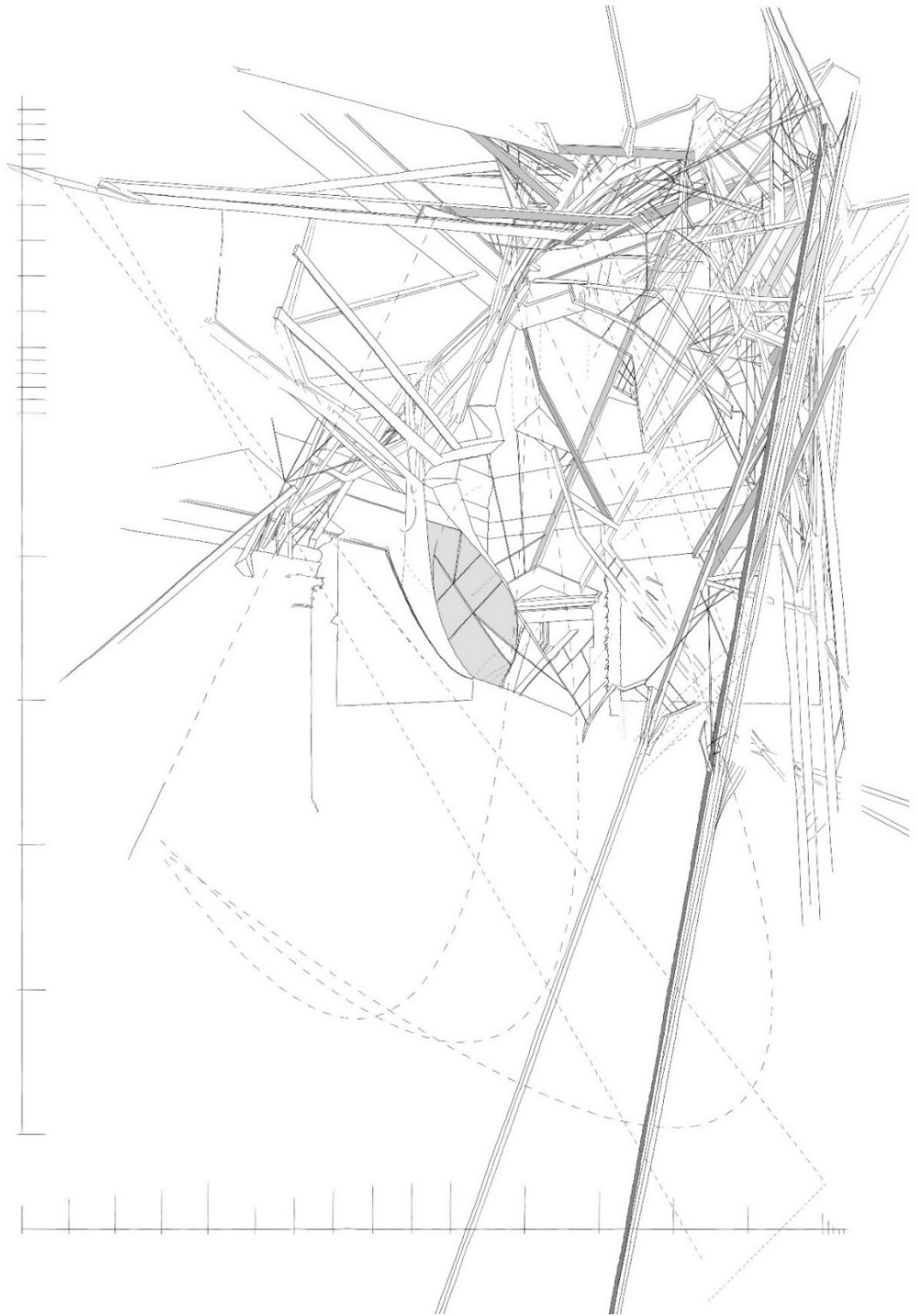
As my projection develops, the spatial extension of the room expands to accommodate parallel narratives of interior (ulterior spatial extent) that destabilise the formal propriety and appropriated authority of the decorative language. The contingent relationships of my drawing developing other possible spaces, rooms and constructions that both construct and deconstruct the decorative fabric of the original room.

My projections attempt to reconstruct the definition of the spatial extent – suggesting interruptions and expansions of the room through the manipulation and interaction with the decorative detail and formal composition of the original space. The singular room reconceived as an unfolding of the panelled and mirrored interior and a reopening of the soffit as a model of alternative possibilities of the spatial definition and enclosure.





*Figure 1 Situation 1.1. Burlington House Rooms \_ Projective intervention \_ State 01.*



*Figure 2 Situation 1.2. Burlington House Rooms \_ Projective intervention \_ State 07.*



*Figure 3 Situation 1.3. Burlington House Rooms \_ Projective intervention \_ State 12.*

## Situation 02

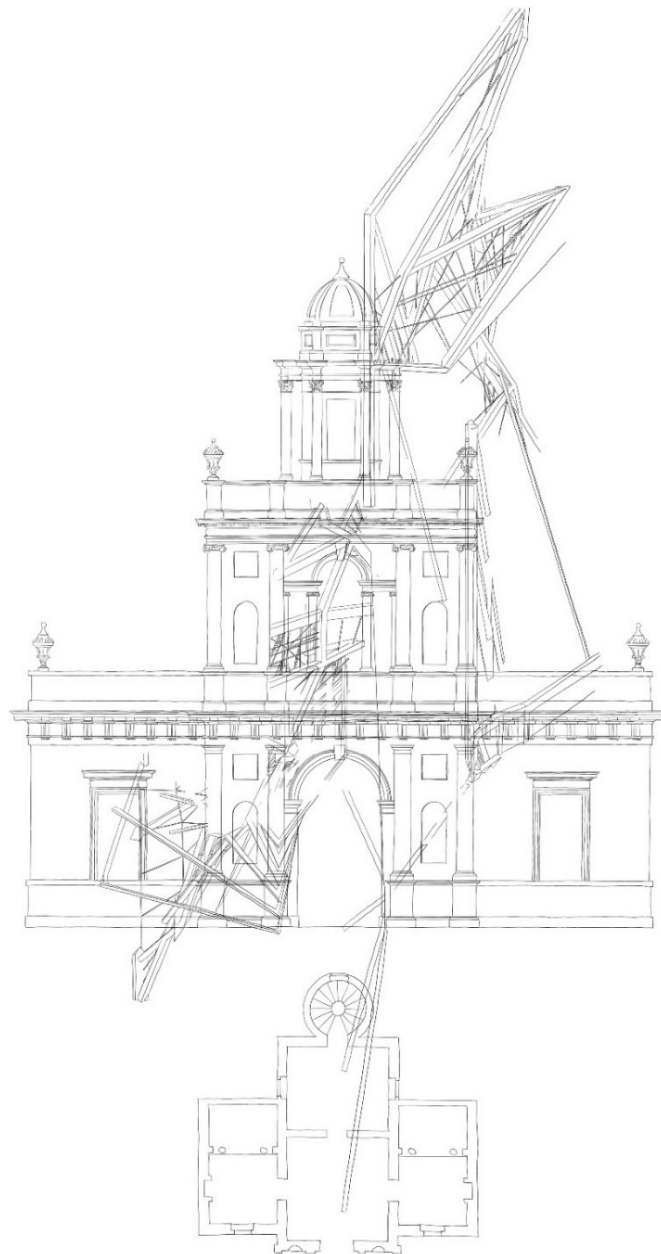
### 1.5\_AS01-DS01.1\_Chiswick House Bagno \_ Scene 01 \_ 00

**Study properties:** *Preliminary essay of “Palladianism” style; Opening “style”; Falsework of “essay”; Dislocation of hierarchy and language; Repositioning template of style / re-composition of elemental translation; Shuttering alternative projections of façade; Looping reconstruction of representation; Translating Palladian objectification.*

This projection develops a falsework structuring device around a preliminary essay of the Palladian revival (the Bagno of Chiswick House by Lord Burlington, 1717). The pavilion building (demolished) is reconstructed from the Campbell Vitruvius Britannicus representation and a framework of alternative possibilities projected around and within this reconstruction.

My projections delineate a partial and fragmentary scaffold that opens the stylistic construct through a formal interplay of the parameters of the façade and the external imposition of digital Pliny villa differential data. The metric construction of the Campbell reconstruction now folding within the parameters of the reconstruction. The interior projective scaffold unfolding the exterior and vice-versa to propose a projective process that shutters alternative projections of the spatial and formal configuration through a dislocation of its authoritarian language and hierarchy.

The *bagno* building becomes an ongoing process of construction – a demolished essay reconstructed and represented as an ongoing questioning of the spatial and formal manifestation of an exterior and interior delineation of a villa component. An absent condition that is subject to an ongoing process that reframes the analogue drawing and digital parameters that scope the gestural translation – proposing a scaffold structure to facilitate the possible manifestation of an alternative reconstruction somewhere other than within this villa definition. The bagno translated and reconceived as a projective extraction for alternative spaces and places of objectification.



*Figure 4 Situation 2.1. Chiswick House Bagnio \_ Projective intervention \_ State 01.*

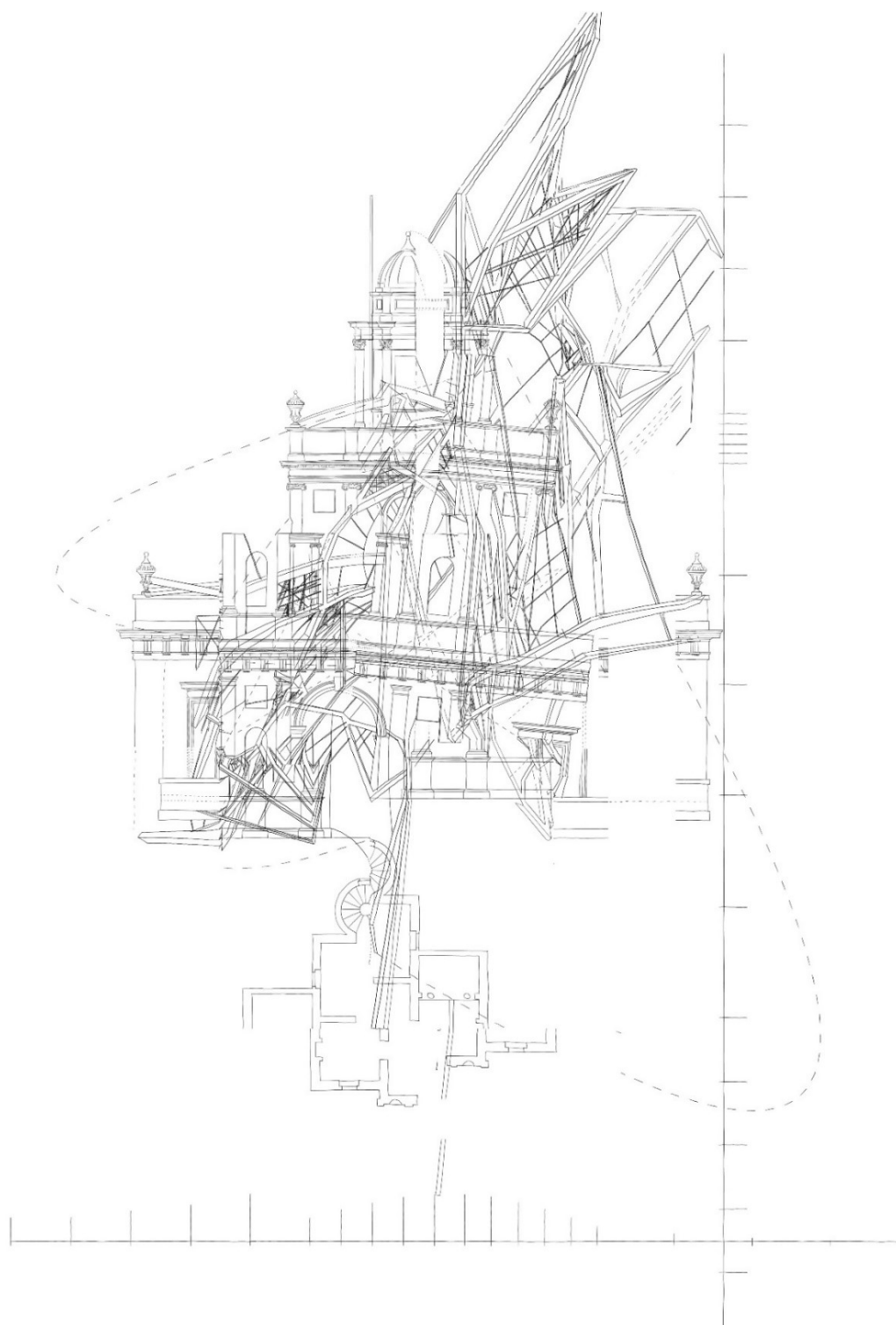
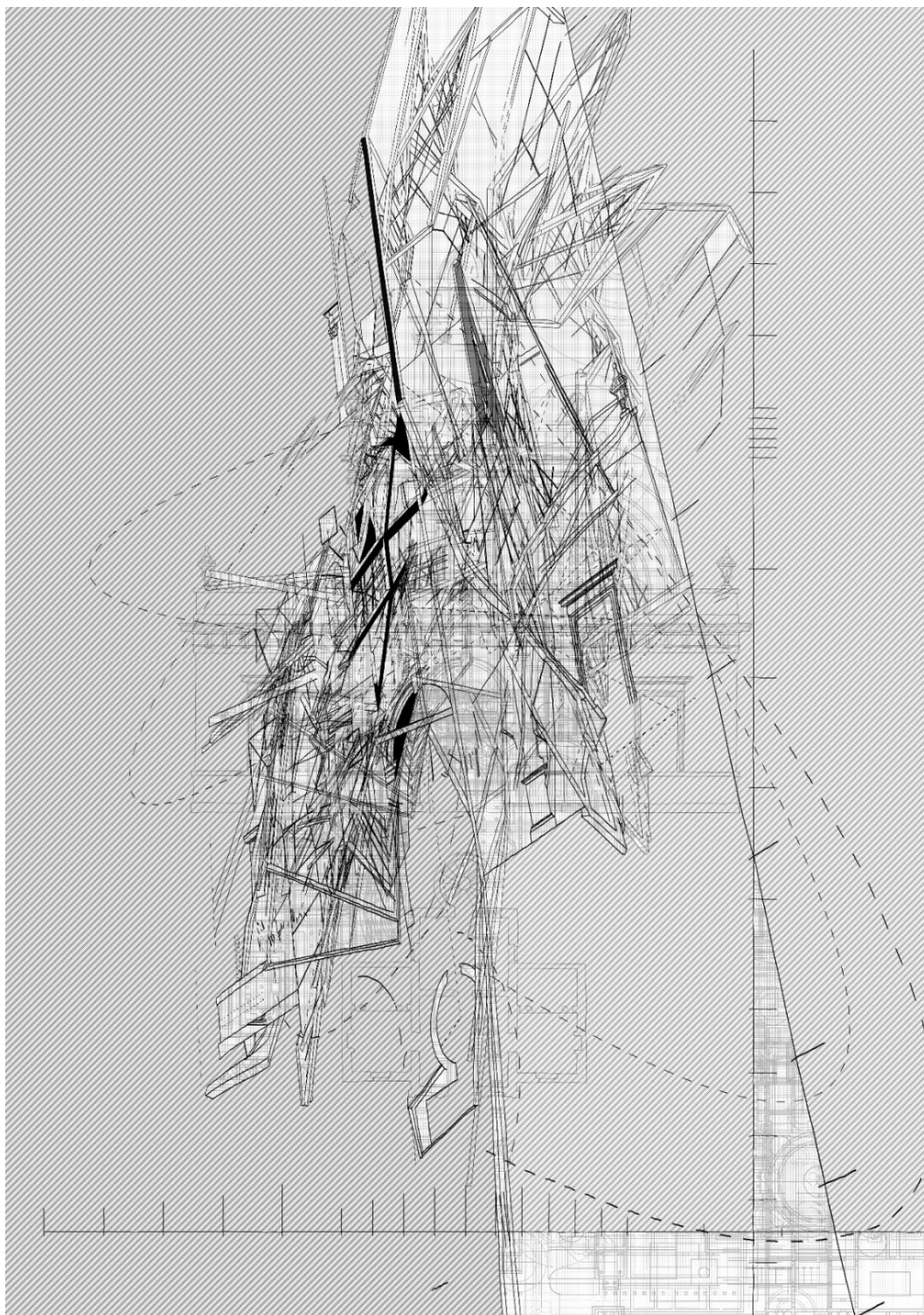


Figure 5 Situation 2.2. Chiswick House Bagnio \_ Projective intervention \_ State 04.



*Figure 6 Situation 2.3. Chiswick House Bagno \_ Projective intervention \_ State 10.*

## Situation 03

### 2.1\_AS01\_DS01-1\_44 Berkeley Square \_ Scene 01 \_ 01

**Study properties:** *Fabricating alternative language of cornice; Mechanics of stairwell support / expansion / extension / translation; Contradictions of language of support / stability – column refigured; Translations of corbel support – fabricating alternative supporting / supported space; Ornamental dislocation – extension of room through dismantling of decorative surfaces and slippage of linguistic convention; Wrought iron balustrade mutation / dislocation – restructuring stair as series of alternative possibilities within the contradictions of the situation.*

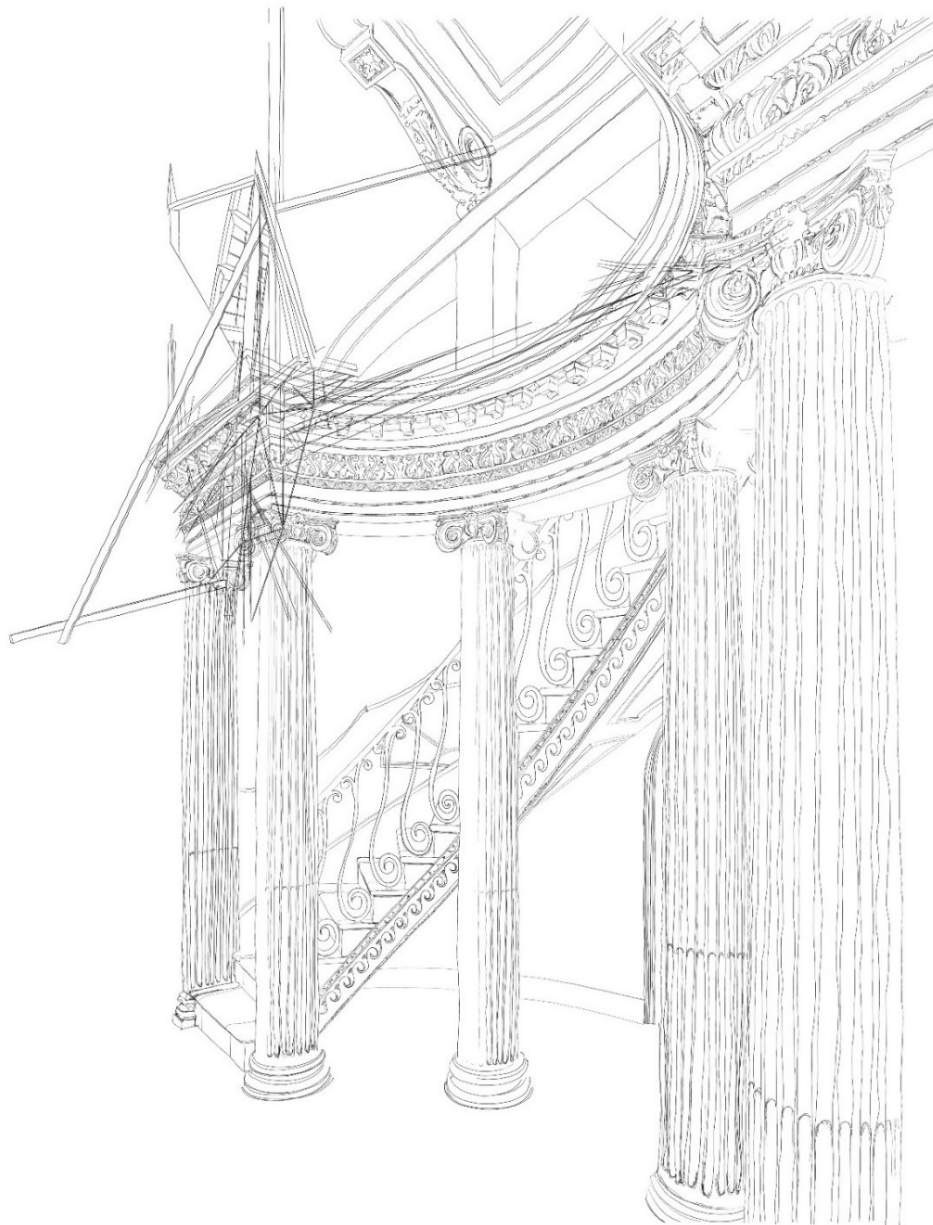
This projection proposes an involving remodelling of a cornice as the framework for manipulating the definition of the stairwell of 44 Berkeley Square (William Kent, 1744-45).

The decorative excess of the cornice and column detailing is interrupted with an involving mechanism that reconstructs the definition of the volume within which the stairwell is constructed and posits alternative stair constructions from the remnants of the drawing reconstruction.

The detail of the appropriated language is therefore reconstructed as a catalyst for a volumetric reconstruction of the interior or a component projection of an architectural element outside of the specific context – projecting beyond the specific enclosure as alternative possible environments and a projective extraction of other spaces.

My projections intervene within an ornamental dislocation of the fabric of the space – driven by an analogue fabrication of digital parameters that moves between the decorative surfaces and the articulation and support of the curving stairs around the fluted columns.





*Figure 7 Situation 3.1. 44.Berkeley Square \_ Projective intervention \_ State 01.*

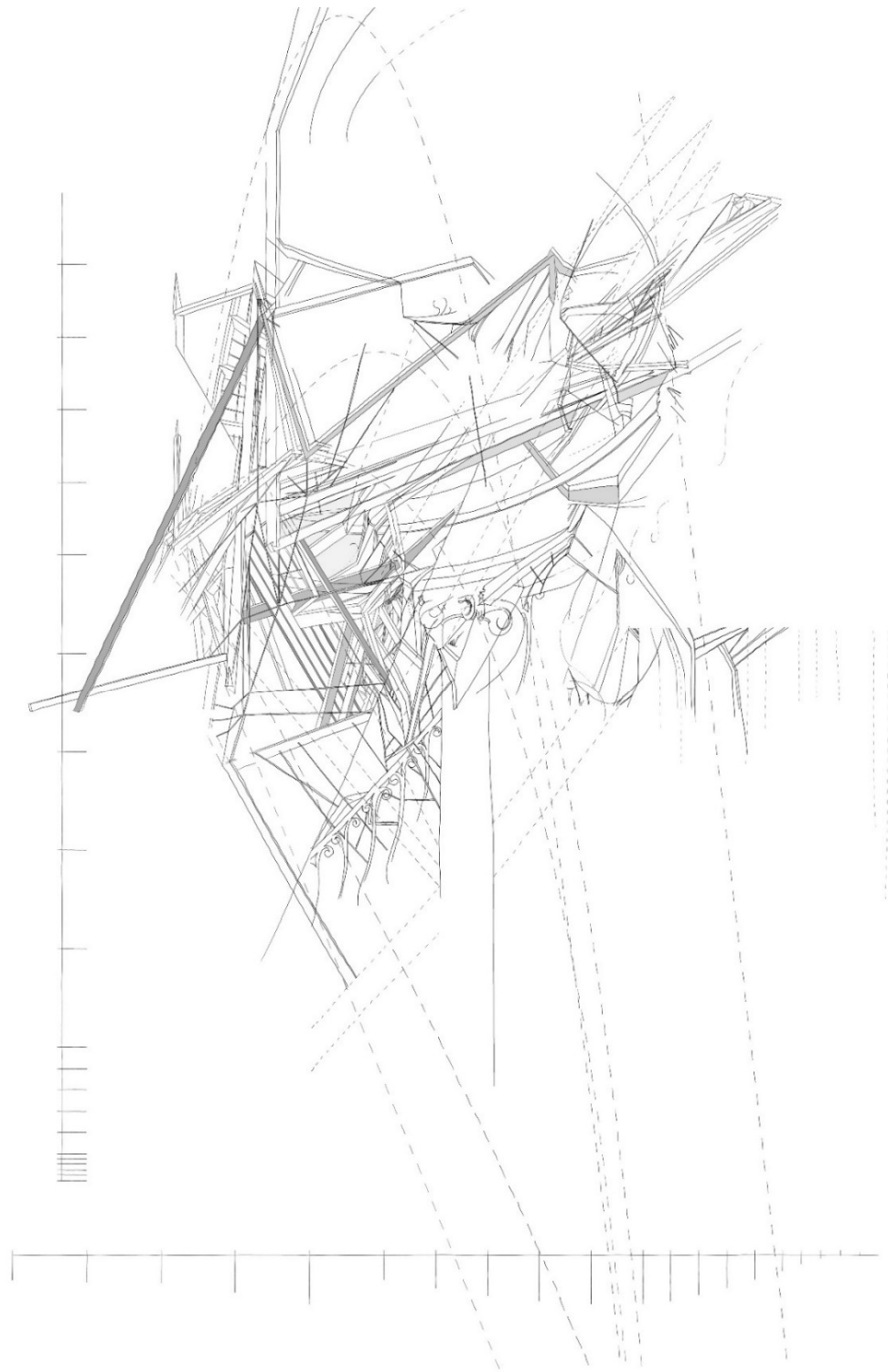
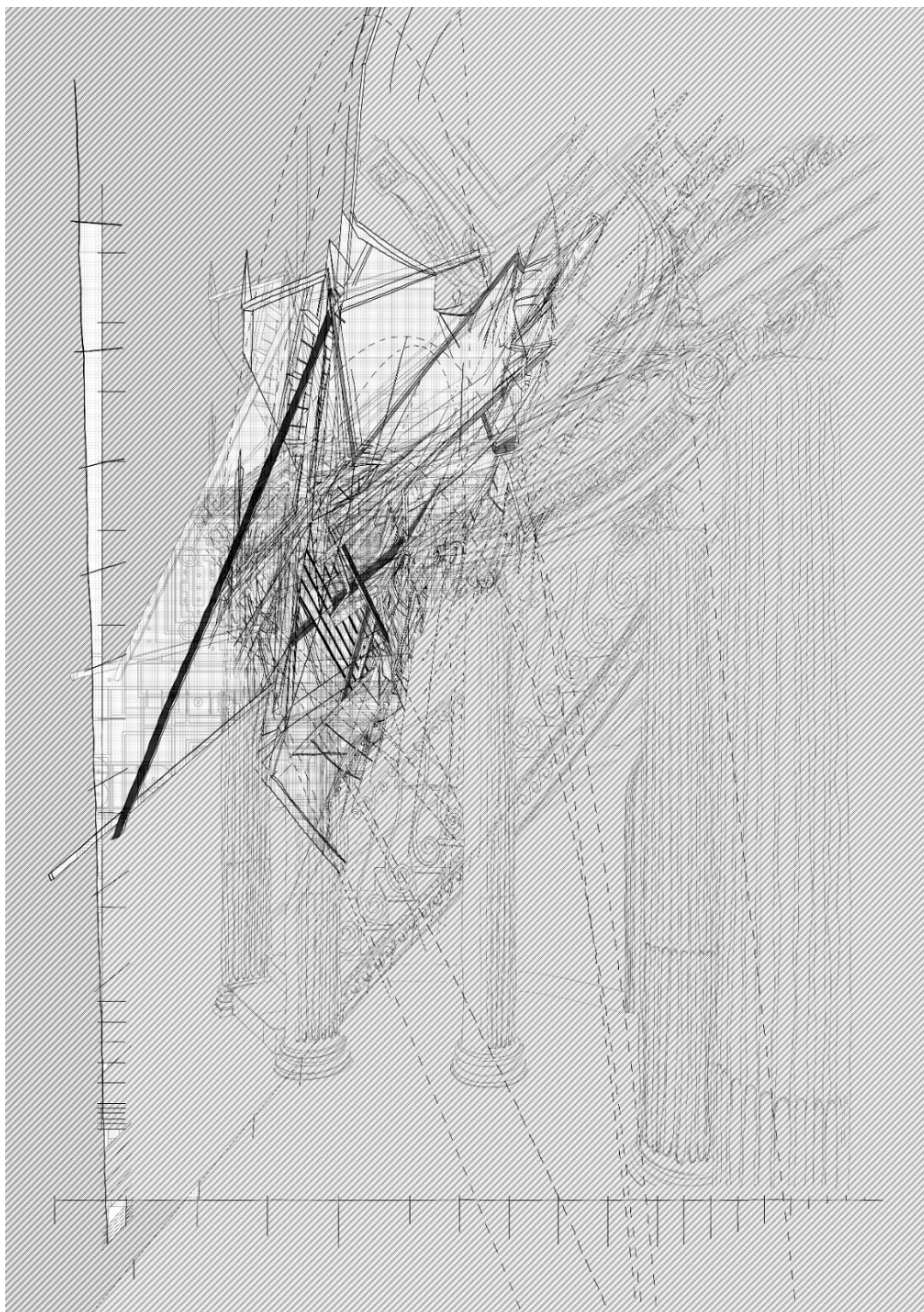


Figure 8 Situation 3.2. 44 Berkeley Square \_ Projective intervention \_ State 07.



*Figure 9 Situation 3.3. 44 Berkeley Square \_ Projective intervention \_ State 10.*

## Situation 04

### 2.1\_AS01\_DS01-1\_44 Berkeley Square \_ Scene 04 \_ 01

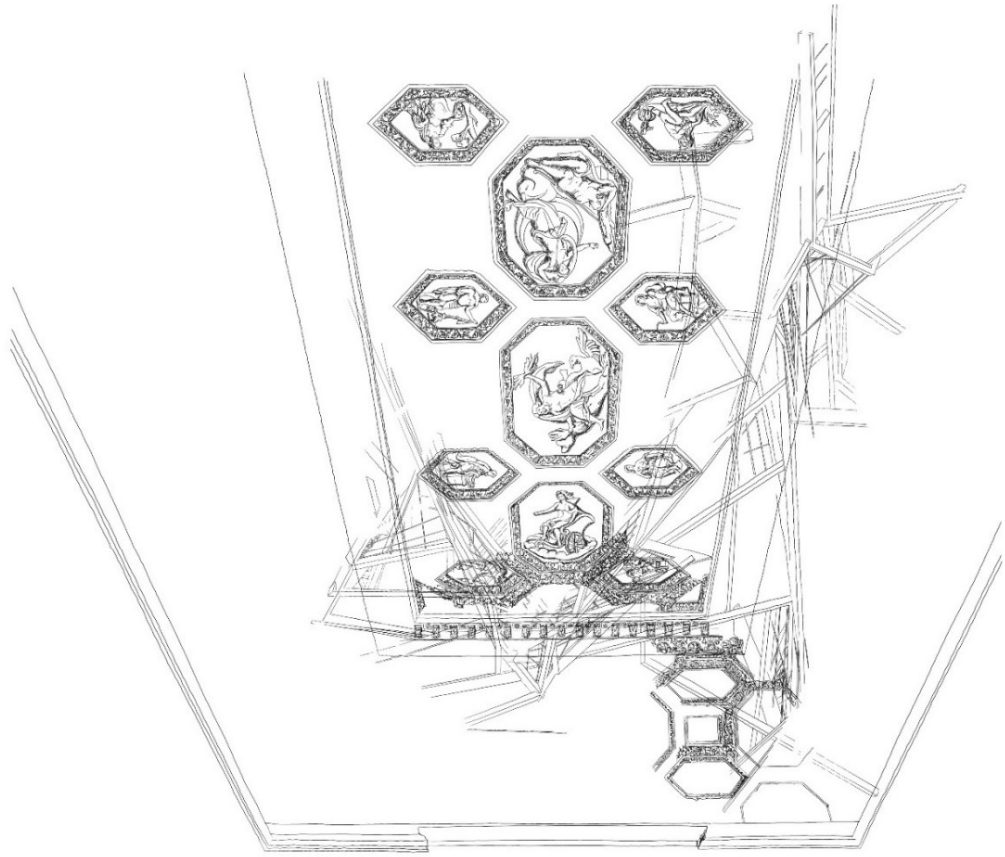
**Study properties:** *Reformation of soffit; Figurative propositions of ceiling disrupted; Luxuriant surface ornamentation repurposed as the manipulative pretext for multiple spaces and interiors; Dismantling the singular room to enable multiple conditions and spaces of possibility; Surface texture / depth / intensity of interruption; Ceiling reconfigured as volumetric projection beyond spatial definition; Deconstruction of boundary conditions as alternative soffit unfolding mechanism; Narrative of ceiling sculpture translated as formal disruption and projection of alternative edge conditions of spatial extent.*

This projection develops as an unfolding interruption of a coffered ceiling at 44 Berkeley Square where the intensity of the decorative surface is undermined and interrupted in a projective framework that redefines the edge conditions of the existing spatial extent.

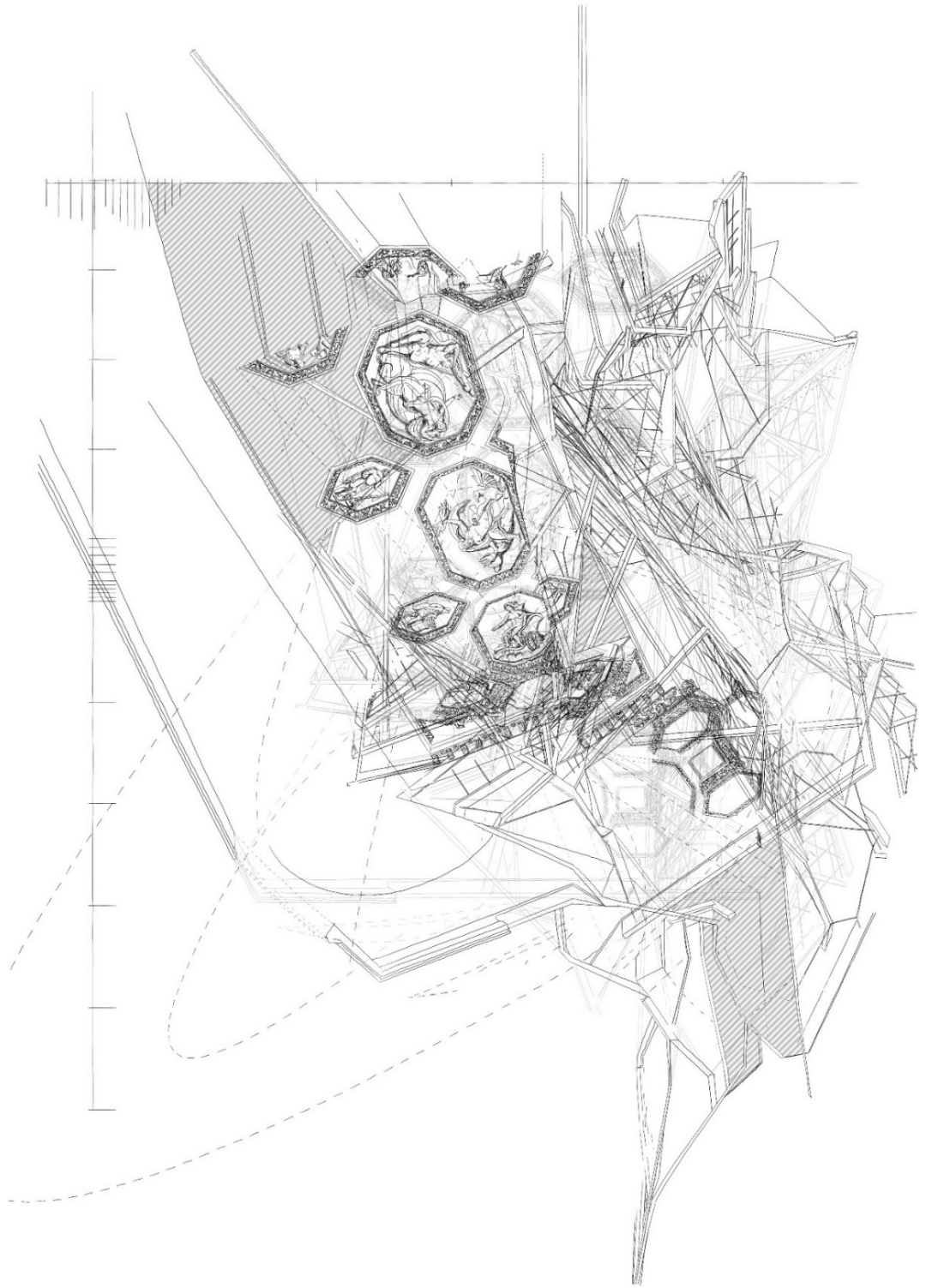
The ceiling is dislocated, twisted and unfinished in its drawn reconstruction as an alternative structuring of the spatial extent remodels the surface and extends the definition of the room enclosure.

The geometric patterning of the ceiling surface with its appropriated sculptural narrative is refashioned as the supporting structure for an extended definition of the spatial limit of the surface – the projections interrupting the reconstruction and constructing alternative definitions that have a reciprocal relationship with both the parameters of the surface and the digital Pliny data that describes the projective organisation. My analogue drawing develops an intensity that interrogates the spaces between the projective structuring devices and the originating decorative surfaces that defines its own liminal condition.

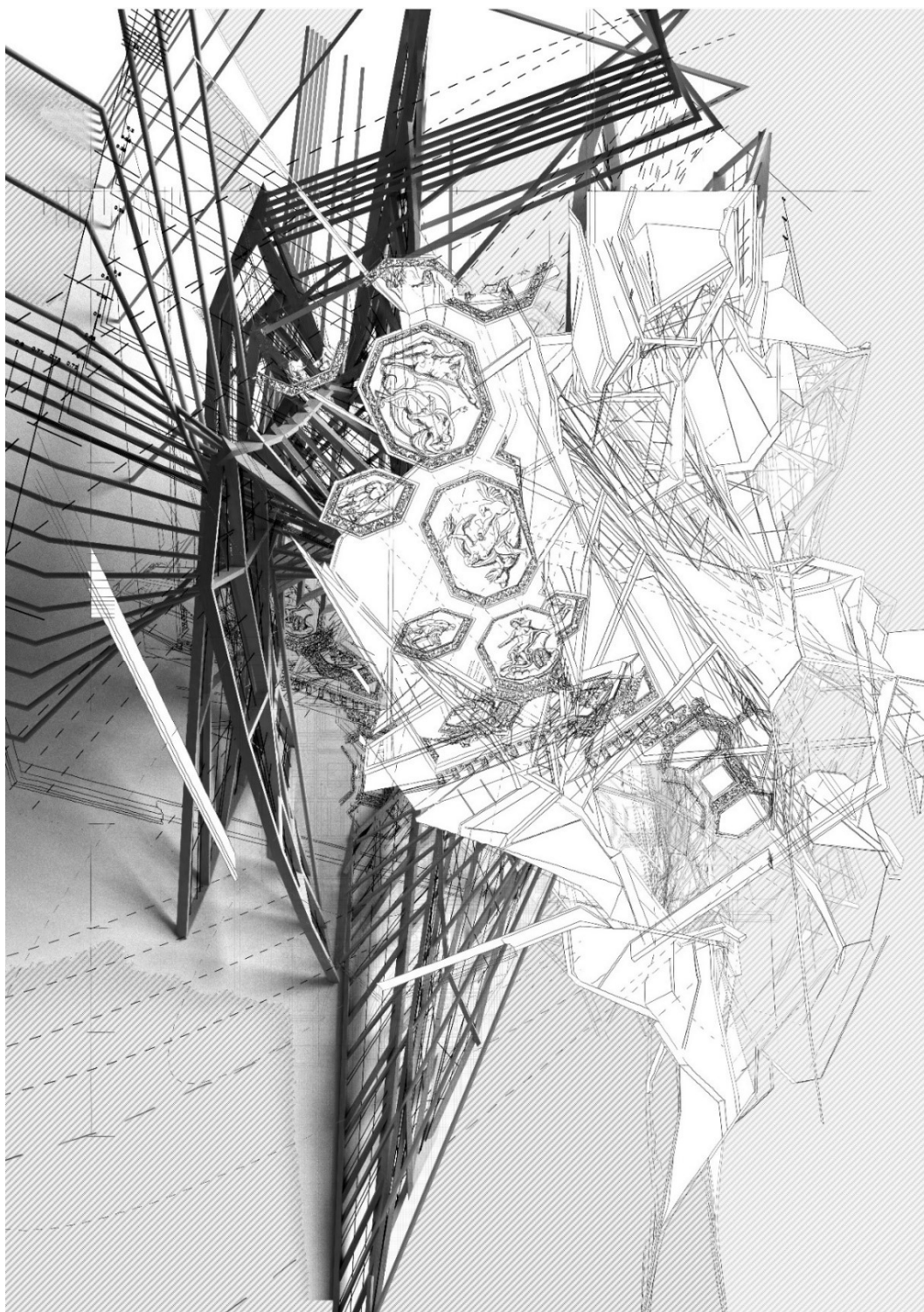
My projections open the ceiling and expose / dismantle the conditions of limiting enclosure specific to this decorative surface in order to be repurposed as alternative projective definitions and reconstructions of soffit within other delineating contexts of room.



*Figure 10 Situation 4.1. 44 Berkeley Square \_ Projective intervention \_ State 01.*



*Figure 11 Situation 4.2. 44 Berkeley Square \_ Projective intervention \_ State 05.*



*Figure 12 Situation 4.3. 44 Berkeley Square \_ Projective intervention \_ State 12.*



## Situation 05

### 2.2\_AS01\_DS01.1\_30 Great Burlington Street \_ Scene 01 \_ 01

**Study properties:** *Handrail corruption / extension; Translation of support to room extension / alternative spatial configurations; Balustrade fabrication; Frieze interruption – and reformation as room extension / projection; Light fitting dismantling and splintered into fragments of alternative spatial occupancy / affect; Falsework for implied handrail reconstructing spatial arrangement of ascent, landing and extension of space; Spatial composition reformed through interruption of ornamental detail.*

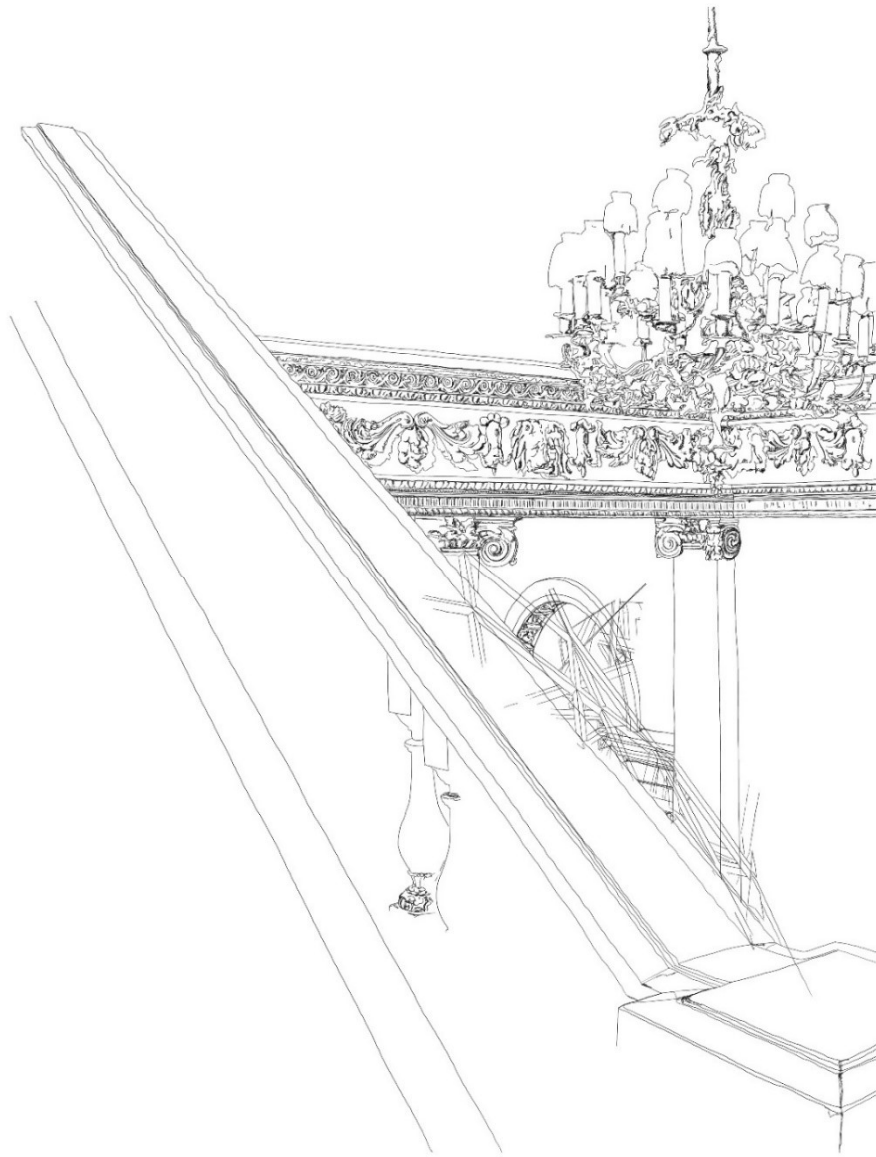
This projection fabricates an armature around the partial materialisation of the balustrade to the central staircase at 30 Burlington Street (Colen Campbell, c.1720). This house (and the adjacent no.31) served as an archetypical application of the Palladian model onto an urban domestic context – by extension unfolding the authority of the villa within a translated context of specific urban identity, society and spatial / programmatic requirements.

My interventions within the internal conditions of this model for development (now itself remodelled) operates as a projective extraction within the components of the interior. The interrupted detail of the staircase is intensively reconstructed (from within the parameters of the spatial arrangement and Pliny differential contexts) to move between the components and the decorative surfaces.

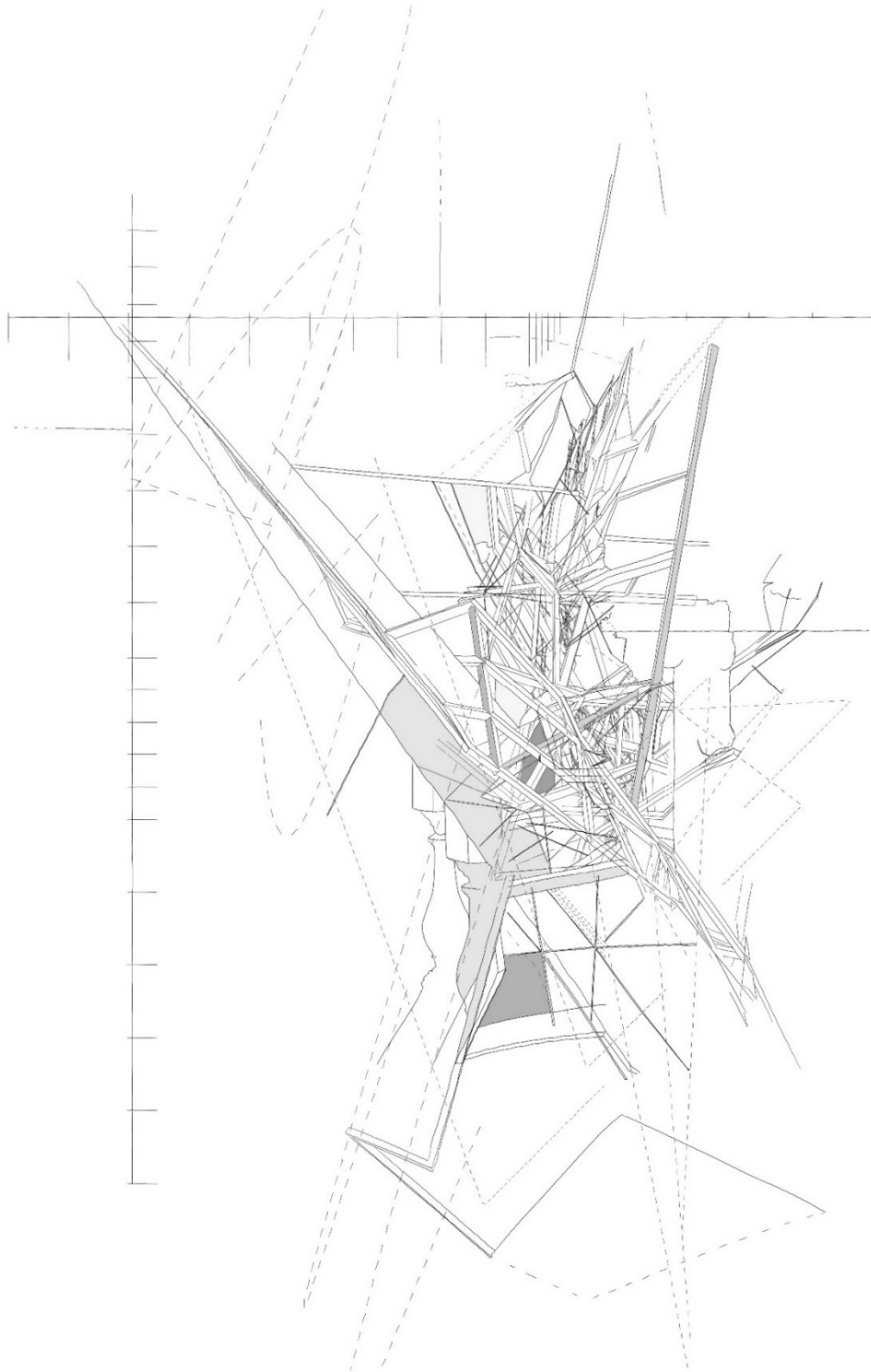
The projection operating as a constant partial modelling that translates the translation and opens the fabrication of the space to alternative conditions where the detail of the interior reforms the spatial environment within which the detail is applied. The restrained handrail is reformed as a complex potential construction derived from its relationship with the frieze, classical detailing and ornamental fittings – and the reconstruction begins to reform the spatial relationship of the interior beyond the limitations of the original context of lower and upper levels, doorways, stairs and landing.

The remodelled interior remodelling the parameters for other interiors to be constructed.

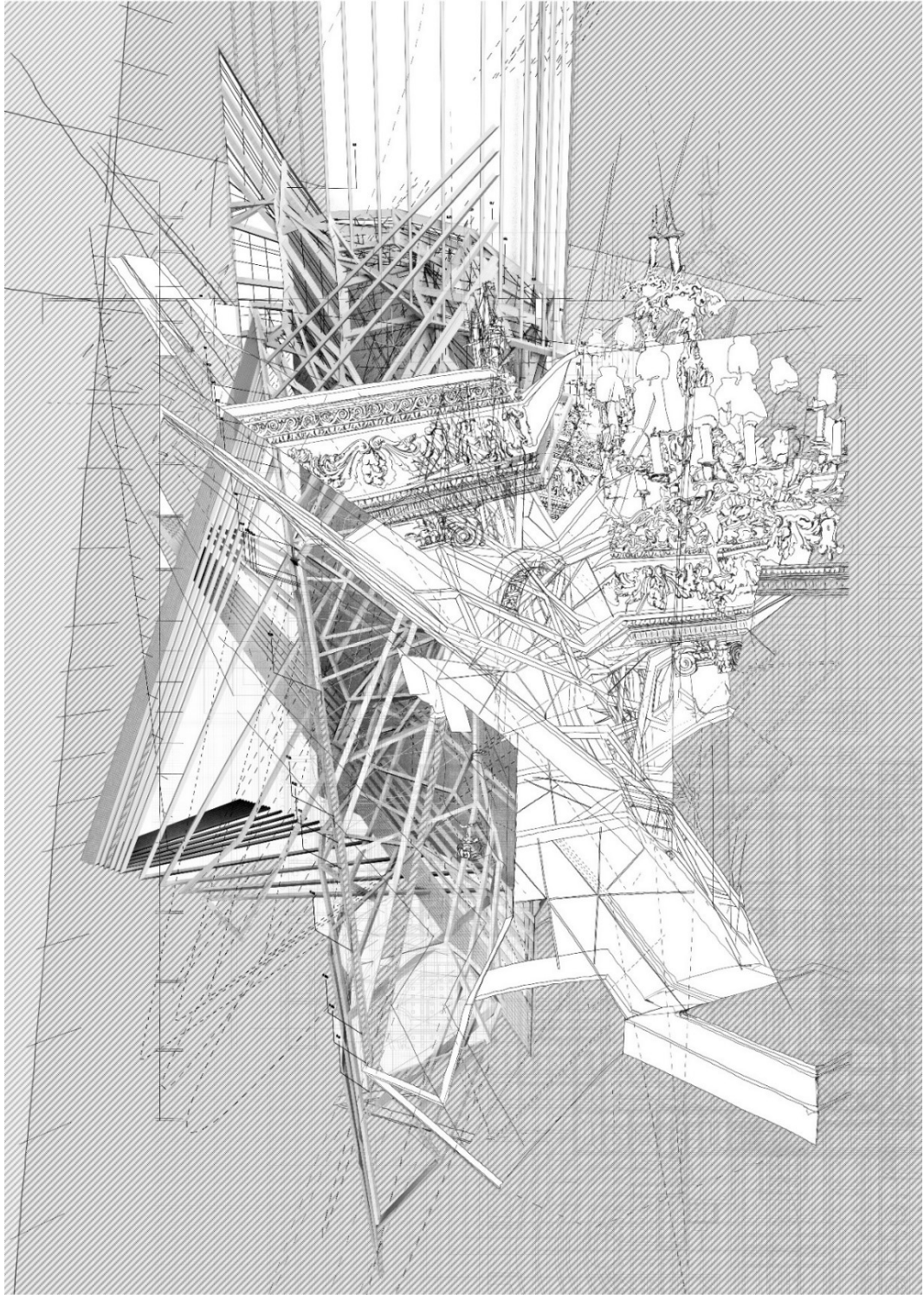




*Figure 13 Situation 5.1. 30 Great Burlington Street \_ Projective intervention \_ State 01.*



*Figure 14 Situation 5.2. 30 Great Burlington Street \_ Projective intervention \_ State 07.*



*Figure 15 Situation 5.3. 30 Great Burlington Street \_ Projective intervention \_ State 12.*

## Situation 06

### 2.2\_AS01\_DS01.1\_31 Great Burlington Street \_ Scene 01 \_ 01

**Study properties:** *Fabrication of trompe-l'oeil; Falsework of illusionistic balustrade; Supporting artificial surfaces of support; Extending projection of space beyond illusion; Ceiling reopened – destabilisation of image and surface extension; Projection beyond image of receding extent; Suspending other landings.*

This projection develops an illusionistic ceiling at 31 Great Burlington Street (Colen Campbell, c.1720) where the conclusion of the central staircase forms a projective construction that alludes to an enclosure beyond the domestic extent of the spatial description. The classical language applied as a decorative surface that projects beyond with an interplay between the physical and artificial constructions of support and axiomatic value of order.

My proposals intervene within this destabilising illusion of solid and projective surfaces. The processes of projecting undermining the illusion in order to further open the space and extend the room delineation into alternative spaces beyond and between the shifting surface description of the original interior (now remodelled). Reconstructing the illusion as a perpetual remodelling of the interior artifice of structure, support and ever receding soffit. A ceiling opened to reveal other spaces beyond the artificial horizon of the soffit.

In this process the decorative ornamentation of classical appropriation painted onto the townhouse walls of a London home are transposed through the languages of the villa typology, catalysing a projective extraction that questions the fabric of the space. Creating other rooms, ulterior conditions and anterior states of the domestic landing.

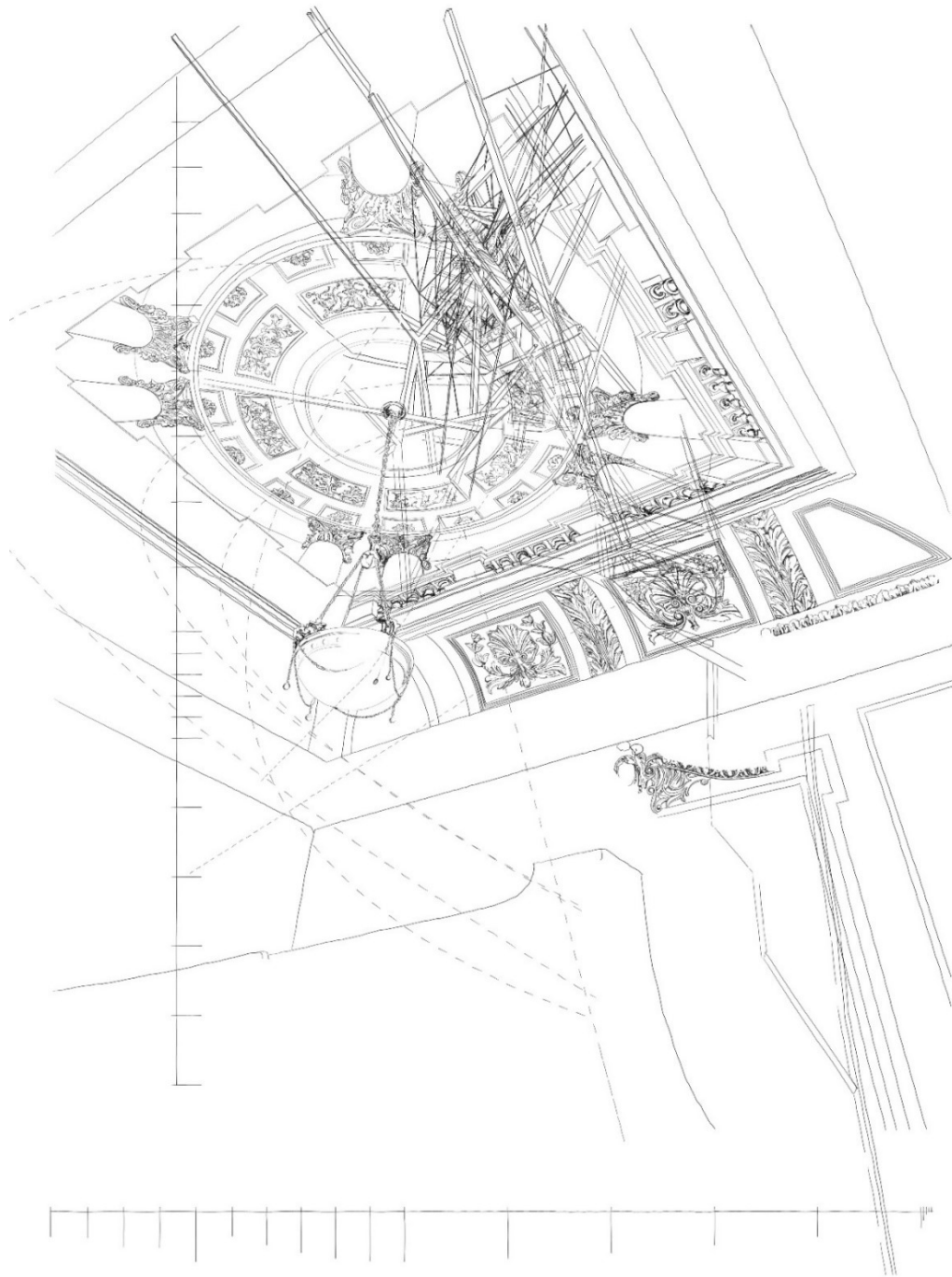


Figure 16 Situation 6.1. 31 Great Burlington Street \_ Projective intervention \_ State 03.

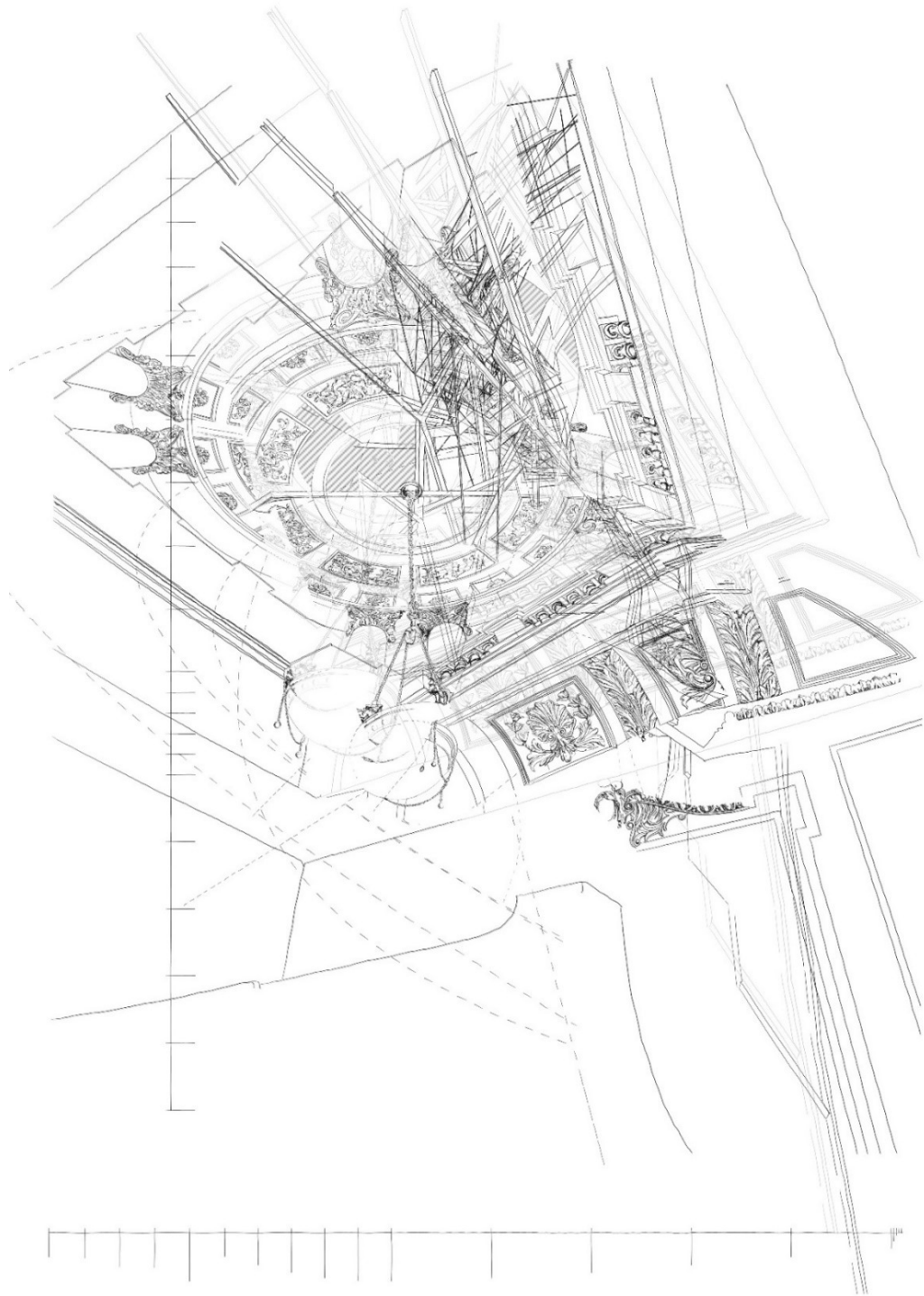


Figure 17 Situation 6.2. 31 Great Burlington Street \_ Projective intervention \_ State 05.

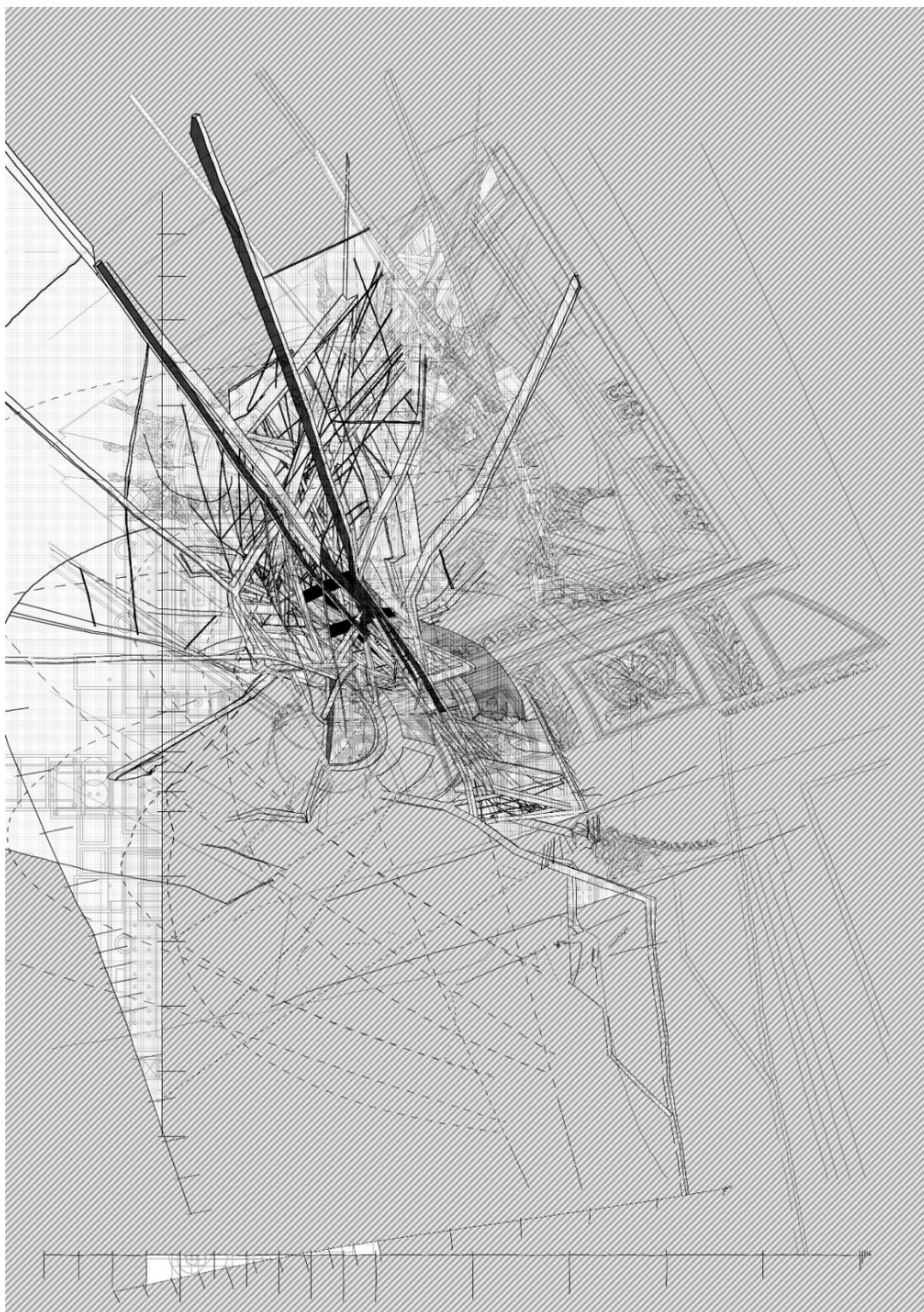


Figure 18 Situation 6.3. 31 Great Burlington Street \_ Projective intervention \_ State 10.



## Situation 07

### 2.3\_AS01\_DS01.1\_36 Sackville Street \_ Scene 01 \_ 00

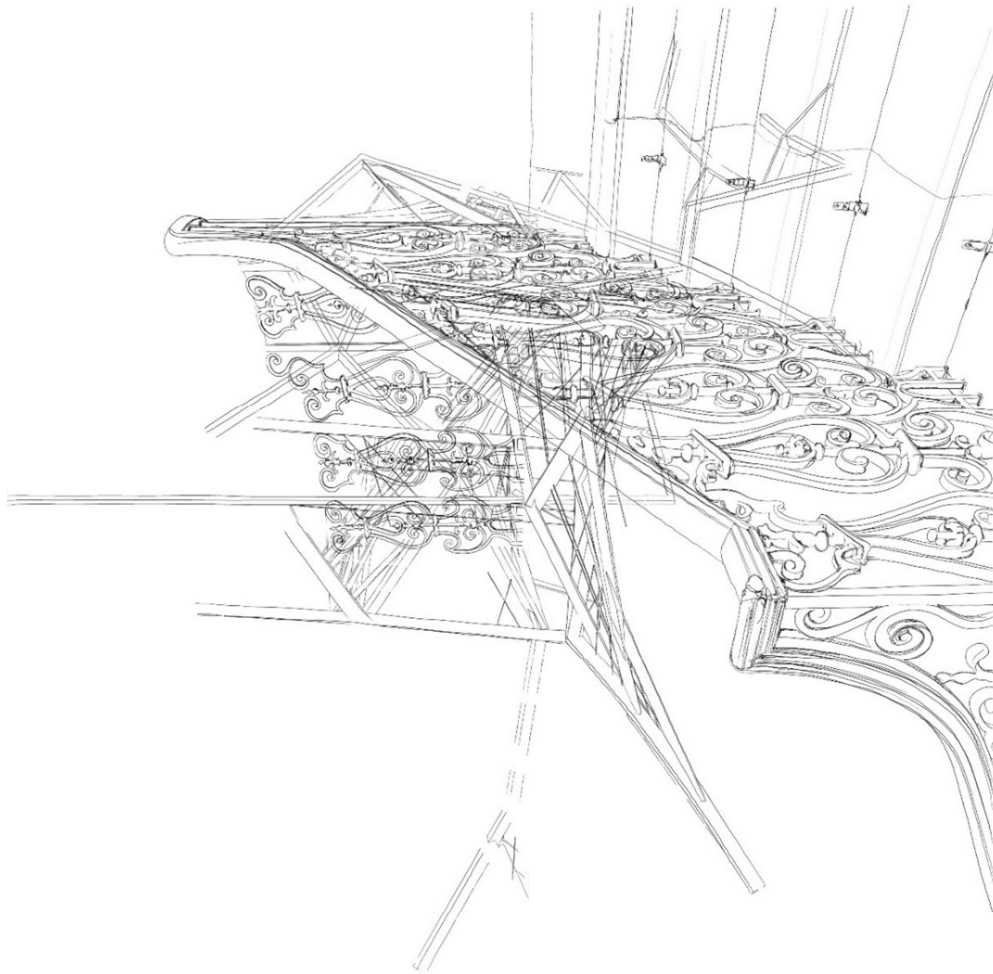
**Study properties:** *Staircase balustrade reconstructing space within which stairs operate; Vertical circulation as progressive collapse / spatial reconstruction; Ornamental support reforming enclosure; Partial staircase extension – alternative risers and wrought iron decoration; Periodic sequence translated and reconstructed; Progression unfolding and recoiling – spatial sequence suspended; Dislocation of staircase reconstruction and partial deconstruction – opening transitional space to alternative projections.*

This projection unfolds a staircase in 36 Sackville Street (Henry Flitcroft, 1731-2) as a suspension between construction, reconstruction and dismantling fragments of a decorative balustrade detail. The rhythm of the ornamentation and spatial sequence translated as a fragmenting projection that interposes between the harmonised ornament to reform the spatial extension around and within the stairwell. A looping and dismantling projection that constructs – moving between the intricate but predictable appropriation of language to posit fleeting possibilities of an alternative construction that might emerge within the slippages of the stair reconstruction (remodelled).

The extraction of the parameters of the staircase (and interposition of the Pliny villa differential slippages) within the stairwell creates a progressive collapse that reimagines the fabrication of a part component within a townhouse condition of the villa. Suspended projections moving beyond the limitations of the sequential spatial extension to create other rooms within the fabrication of the space. An involving project for the stairs that dislocates the origin and exposes the component to alternative fictions within the demarcation of the transition between rooms and spaces within the house.

My projection dislocates the component and opens a staircase to other spaces within the terms of the dissolving construction. Partial alternative components that define not another component but alternative spatial extensions within which components of an alternative projection might become.





*Figure 19 Situation 7.1. 36 Sackville Street \_ Projective intervention \_ State 01.*

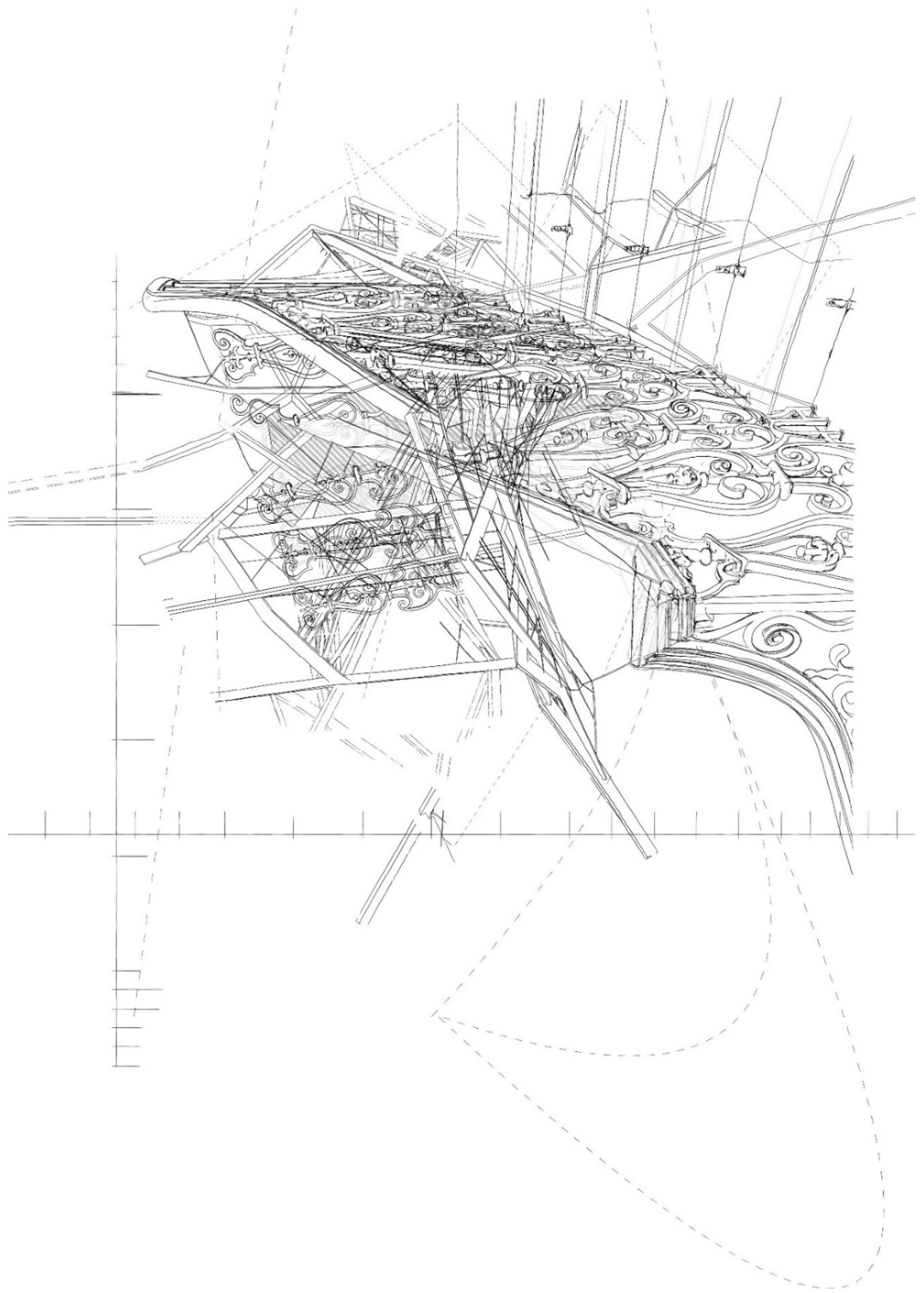


Figure 20 Situation 7.2. 36 Sackville Street \_ Projective intervention \_ State 05.

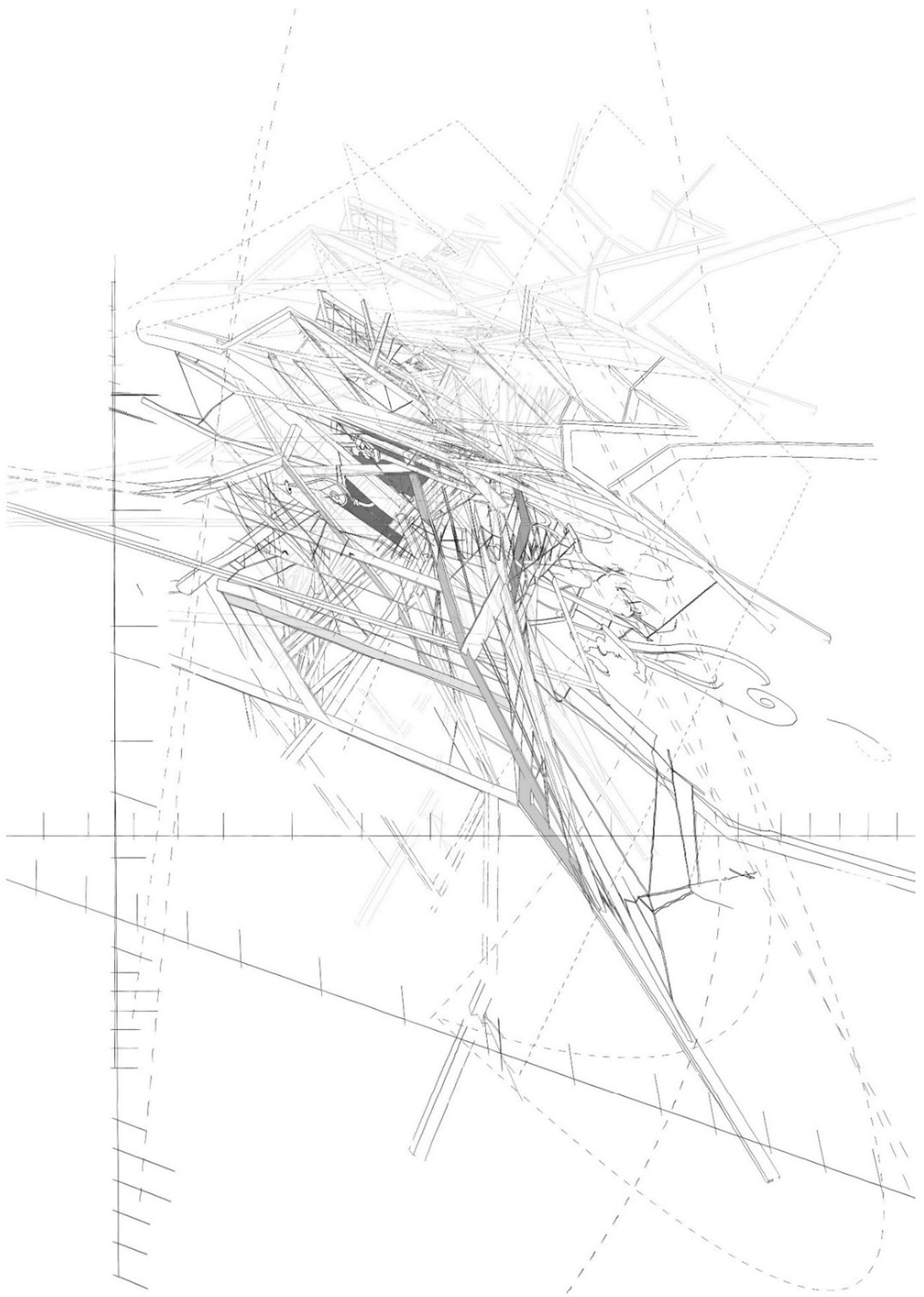


Figure 21 Situation 7.3. 36 Sackville Street \_ Projective intervention \_ State 08.

## Situation 08

2.4a\_AS01\_DS01.1\_21 Arlington Street \_ Scene 01 \_ 00

**Study properties:** *Entrance area / gatepost reconstructing space within / beyond; Exterior reforming façade (reconstruction of interior through exterior); Anterior spatial extension; Alternative possibilities of space through which it is entered; Fabrication of courtyard – between entrances; Projective construction of arrival; Between planes of anterior spatial extent.*

This projection forms a reconstruction of the gateway into the courtyard of 21 Arlington Street (Giacomo Leoni, 1738). The gatepost is dismantled and projected across the interstitial environment between entrances forming a layered composition of implicit construction. The fabric constructs a movement from the arrival opening to the projective openings and potential interiors beyond the openings of the urban mansion. My projective fabrication extracts a framework from the peripheral boundary of the mansion and casts the fragments across a reconstruction of the anterior condition.

The projections consequently speculate on alternative facades emerging from this interrelationship of the image of a Palladian mansion façade filtered through the London urban condition of 18<sup>th</sup> century development and a falsework of fragments that move between the specific parameters of this arrival sequence and the imposed displacements of partial Pliny juxtapositions. The pieces of projection involved with the original opening, reconstructing the spaces between arrival and the plane of the façade (with projections beyond to an unseen interior room).

The translations of the exterior keep open alternative languages of reconstruction derived from the detail of the Palladian façade and entrance condition, whilst transformed through the process of arriving and receding into the spatial extent beyond the surface of the façade.

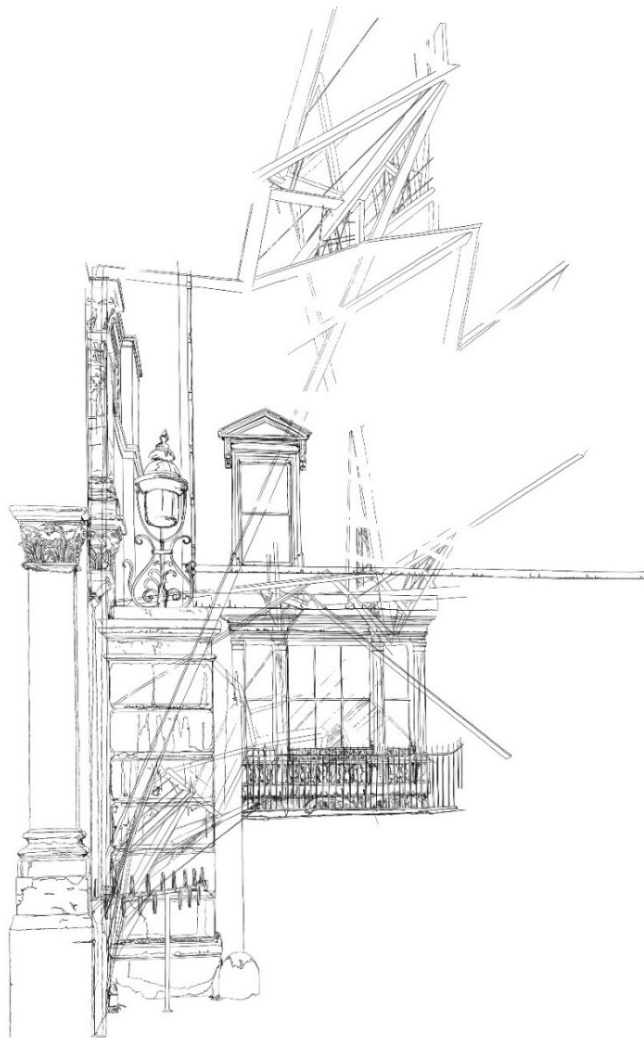


Figure 22 Situation 8.1. 21 Arlington Street \_ Projective intervention \_ State 01.

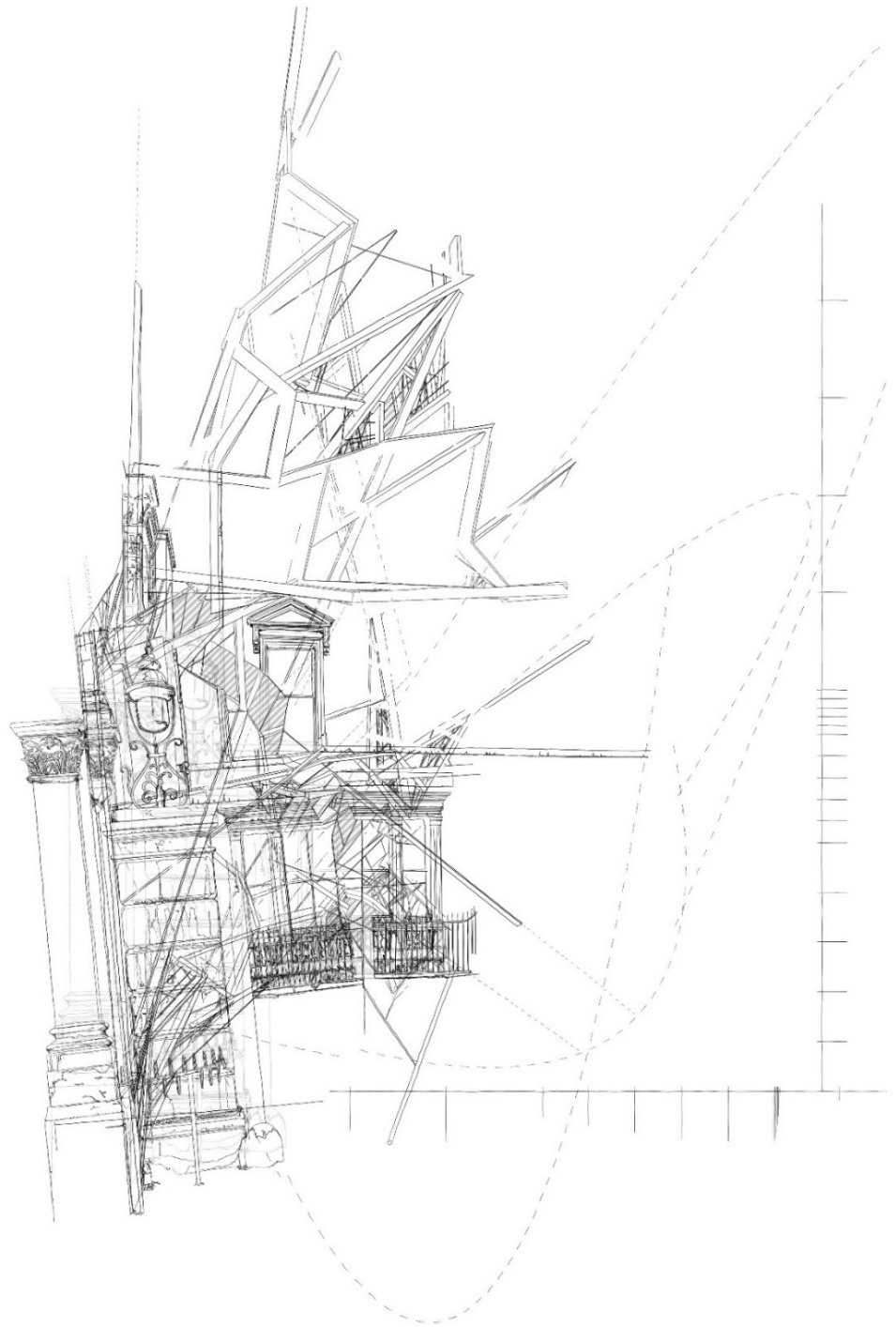
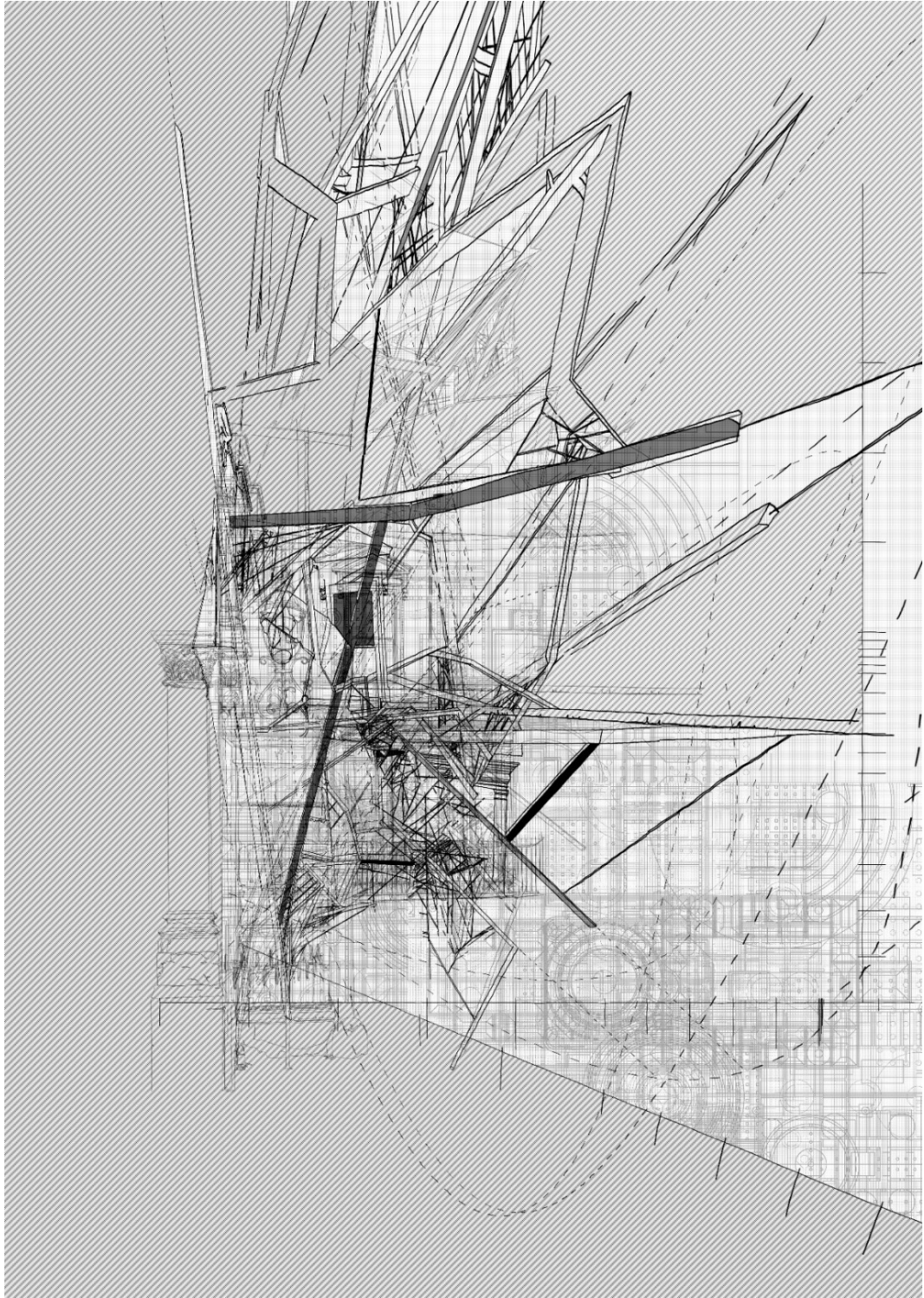


Figure 23 Situation 8.2. 21 Arlington Street \_ Projective intervention \_ State 05.



*Figure 24 Situation 8.3. 21 Arlington Street \_ Projective intervention \_ State 10.*

## Situation 09

### 2.4b\_AS01\_DS01.1\_Wimbourne House \_ Scene 03 \_ 01

**Study properties:** *Space of demolition; Void of enclosure in processes of demolition / reconstruction; Projecting alternative framework for constructing absent house; Intensity of demolition as enabling work for construction; Reconstruction of demolition falsework; Projective fragments of implied replacement; Reconstructing void.*

This projection partially reconstructs the spatial void formed through the demolition of Wimbourne House at 22 Arlington Street (originally constructed 1743-1754, William Kent). The mansion was adjacent to the Leoni building at 21 Arlington Street and forms a parallel projection of a Palladian villa translation in an urban mansion form.

My projections develop a fabrication of the void formed through its demolition – creating an alternative fabrication, or the parameters for construction, within the residual spatial extent of the dislocated villa caught suspended in the falsework of demolition processes and support structures and blind facades of incomplete interior / exterior environments.

Elements of supporting frameworks are repurposed as projective parameters for an alternative possible fabrication within the absent location of this demolished villa. My projections move between elaborating on the structural supporting framework of the residual built environment and utilising these parameters as a projective structure for an implied reconstruction of extent and spatial delineation within the absent “room”.

The demolition of the villa catalyses an open fabrication through my projections that responds to the partial remnants and demolition processes as it forms potential constructions of implied occupancy.



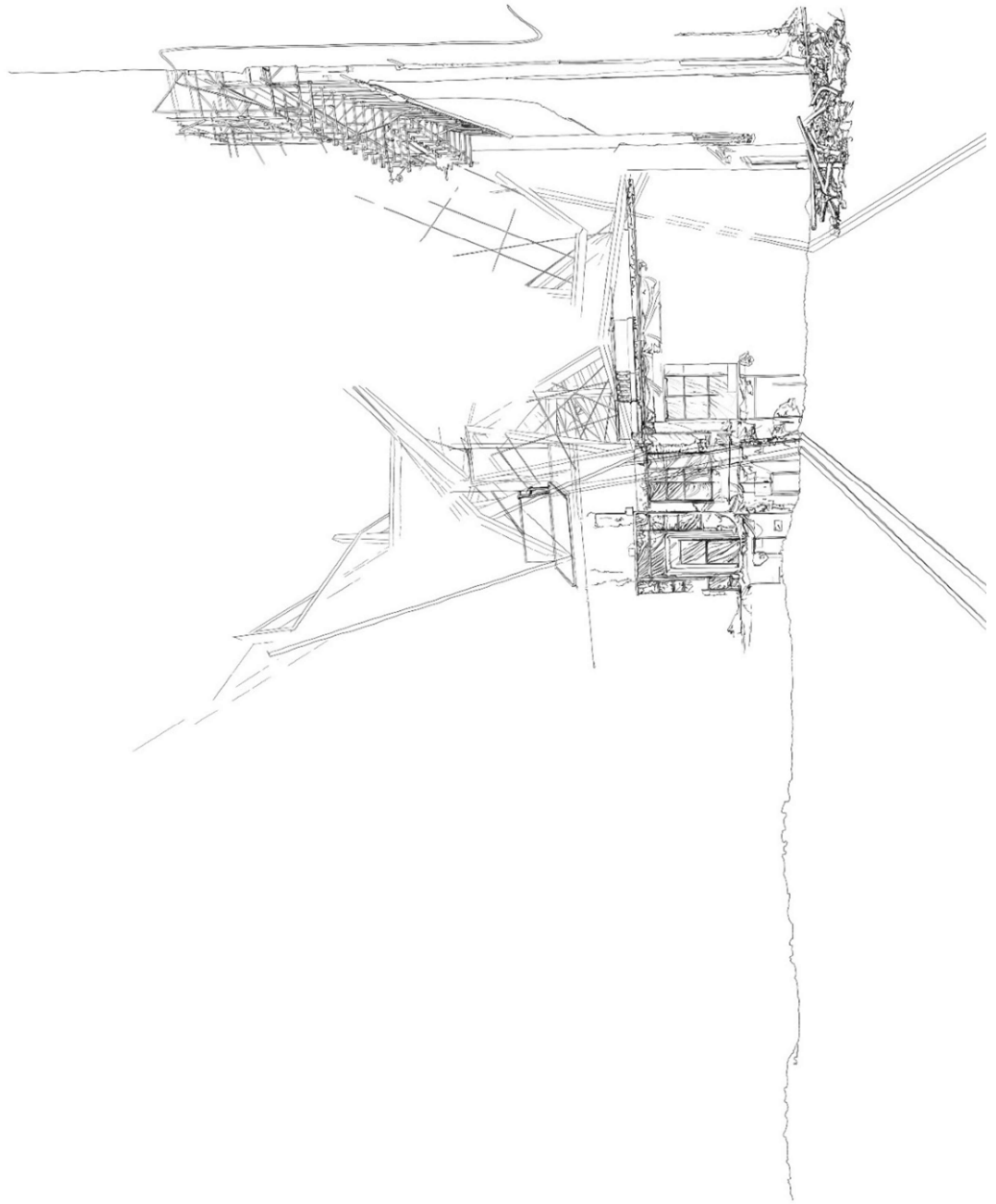


Figure 25 Situation 9.1. Wimbourne House \_ Projective intervention \_ State 01.

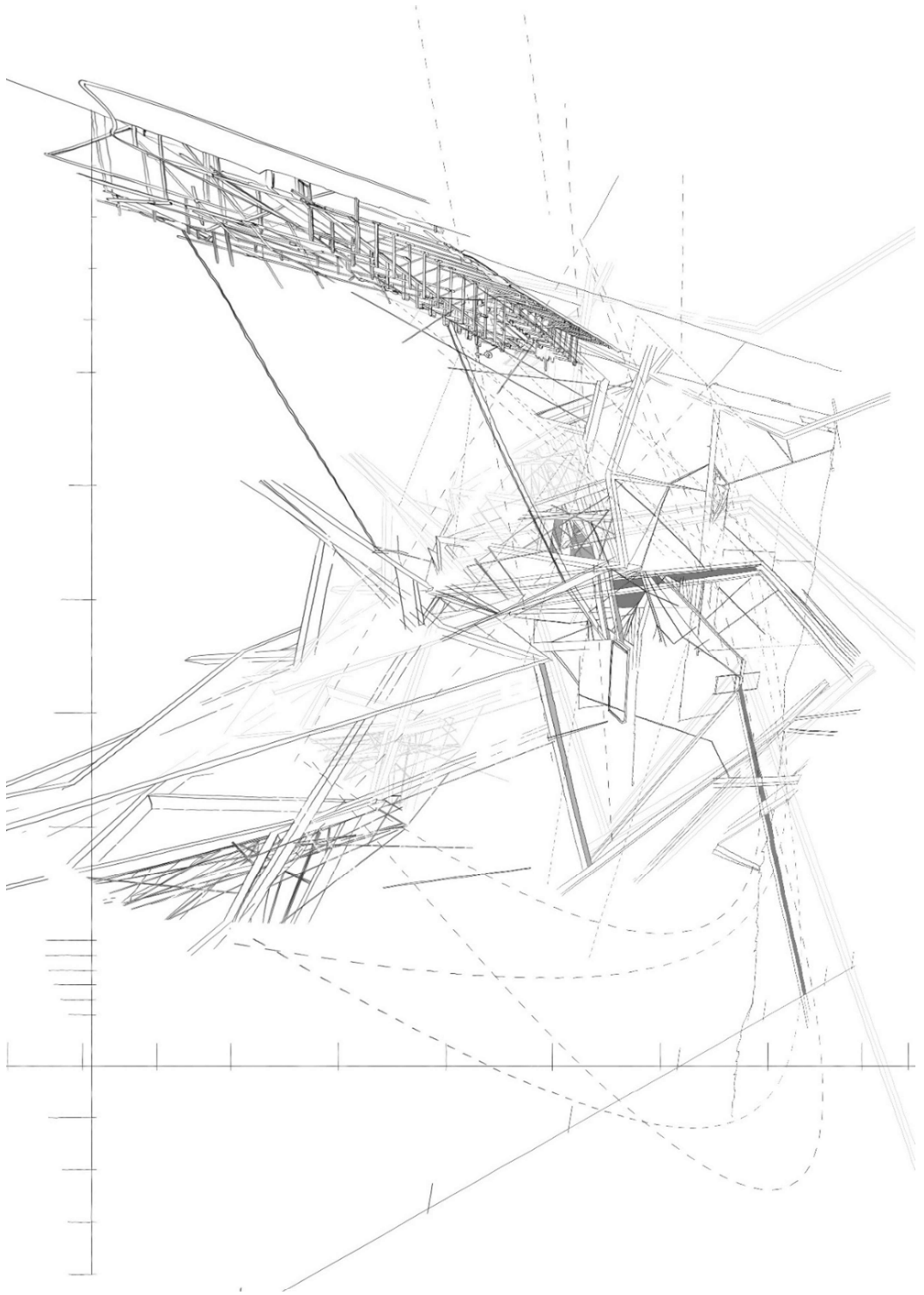


Figure 26 Situation 9.2. Wimbourne House \_ Projective intervention \_ State 08.

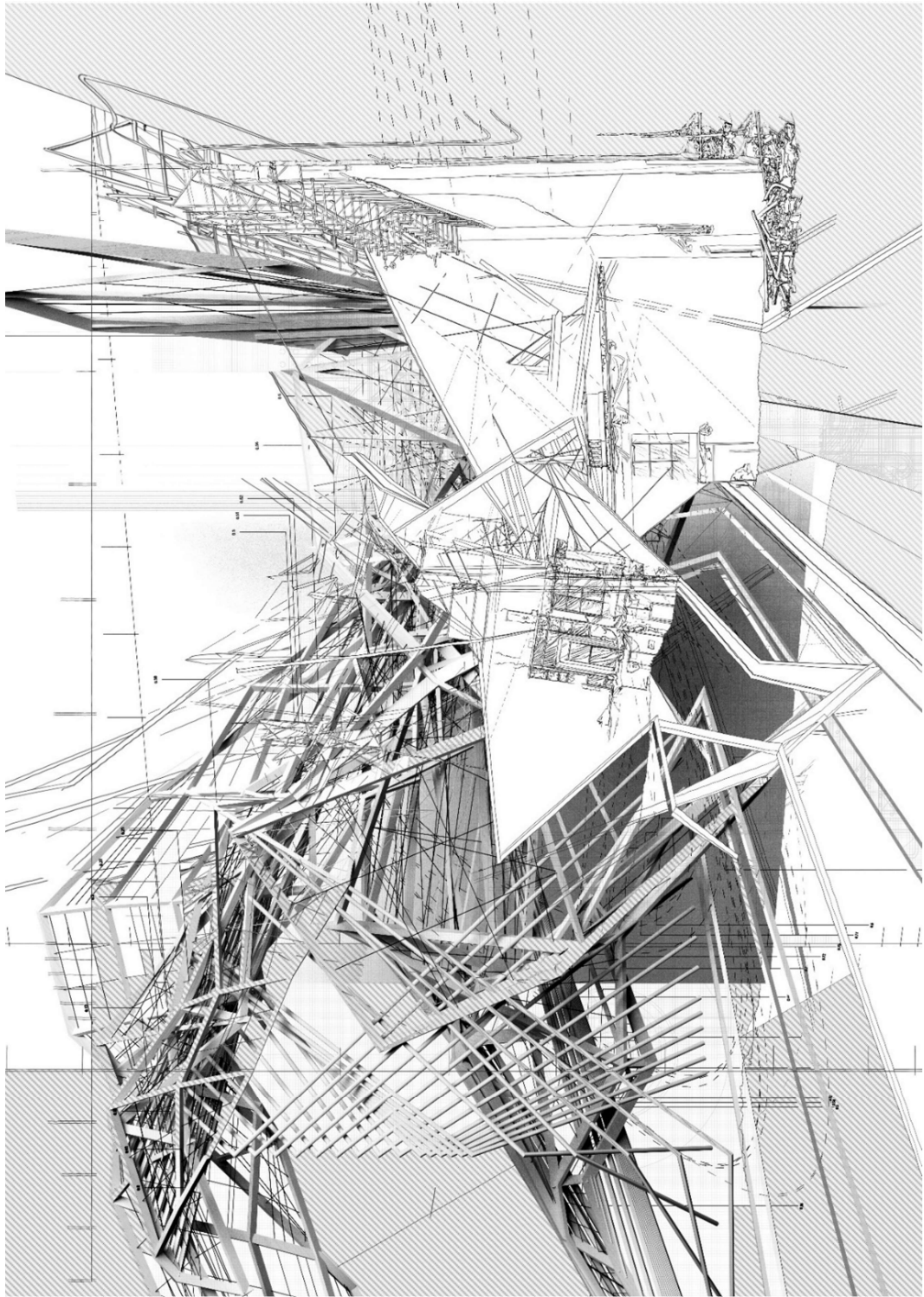


Figure 27 Situation 9.3. Wimbourne House \_ Projective intervention \_ State 12.

## Situation 10

2.5\_AS01\_DS01.1\_76 Brook Street \_ Scene 01 \_ 01

**Study properties:** *Spatial infill as reconstruction of absent façade; Occupancy of void / unseen elevations; Dismantling and reconstructing rear elevation; Rear extension (ulterior spaces of rooms) as contradictory interruption and construction; Occupying absent rear of townhouse condition; Projective infill (alternative room for occupation); Progressive collapse / occupancy.*

This projection reconstructs a rear elevation of a townhouse at 76 Brook Street (Colen Campbell, 1726) where the Palladian translation of the villa type into a narrow urban plot is exposed to the rear elevation as a series of episodic openings as a consequence of the internal room description.

The unseen elevation provides the framework for an emergent projection where my interventions within this neglected frontage construct a possible condition for extension, infill and occupancy from the residual parameters of the proportions and relationships of the exterior.

The projective extractions of the absent infill spatial extent are appropriated alongside Pliny fragments and displacements to form a progressive projection of partial occupancy that opens the space to the possibilities of addition, extension, projection and alternative fabrication. In addition, the interrelationships and episodic arrangement of the implied spaces that determine the existing rear elevation (and suggest room beyond) drive a framework for extension and reconstruction within the infill void.



*Figure 28 Situation 10.1. 76 Brook Street \_ Projective intervention \_ State 01.*

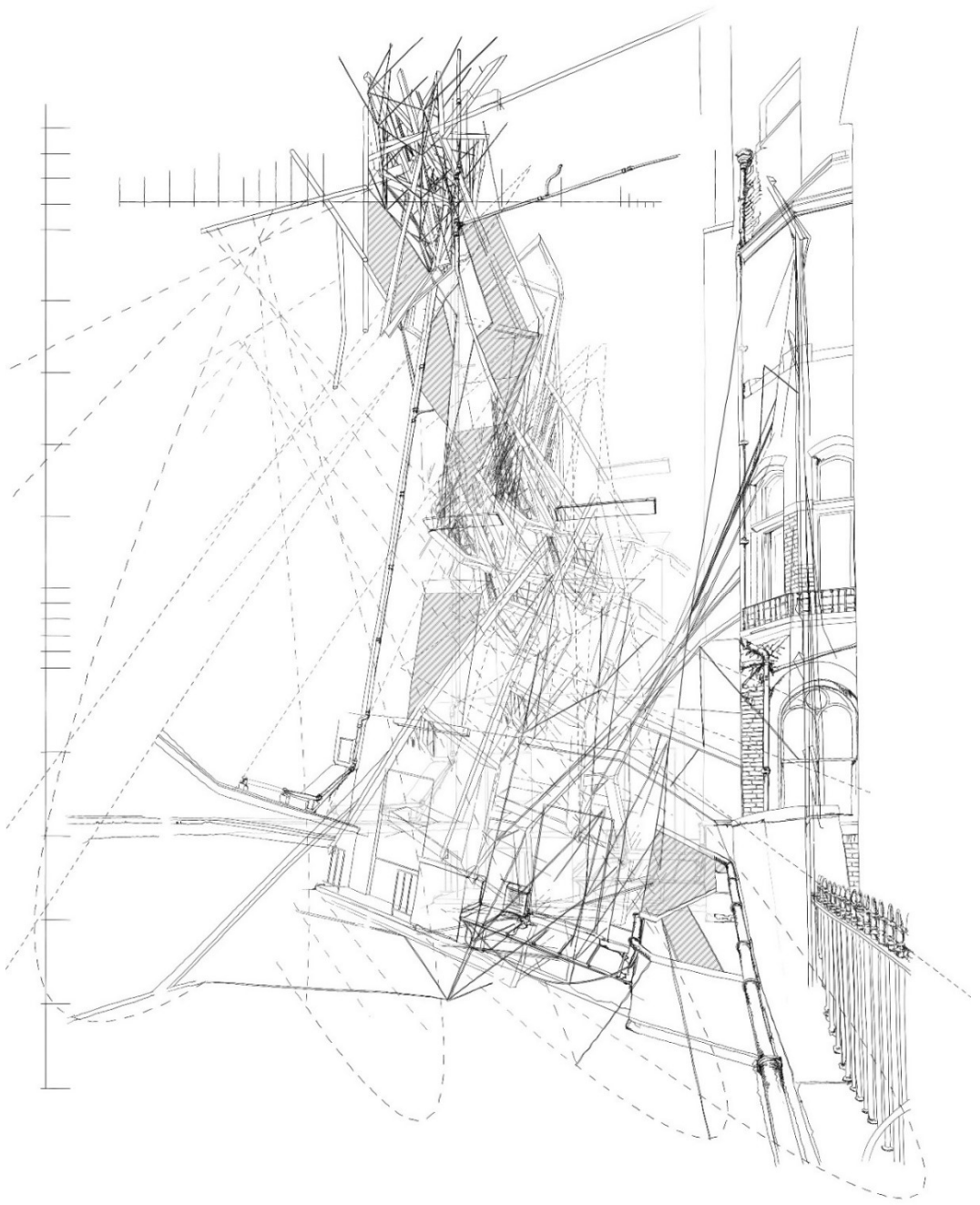
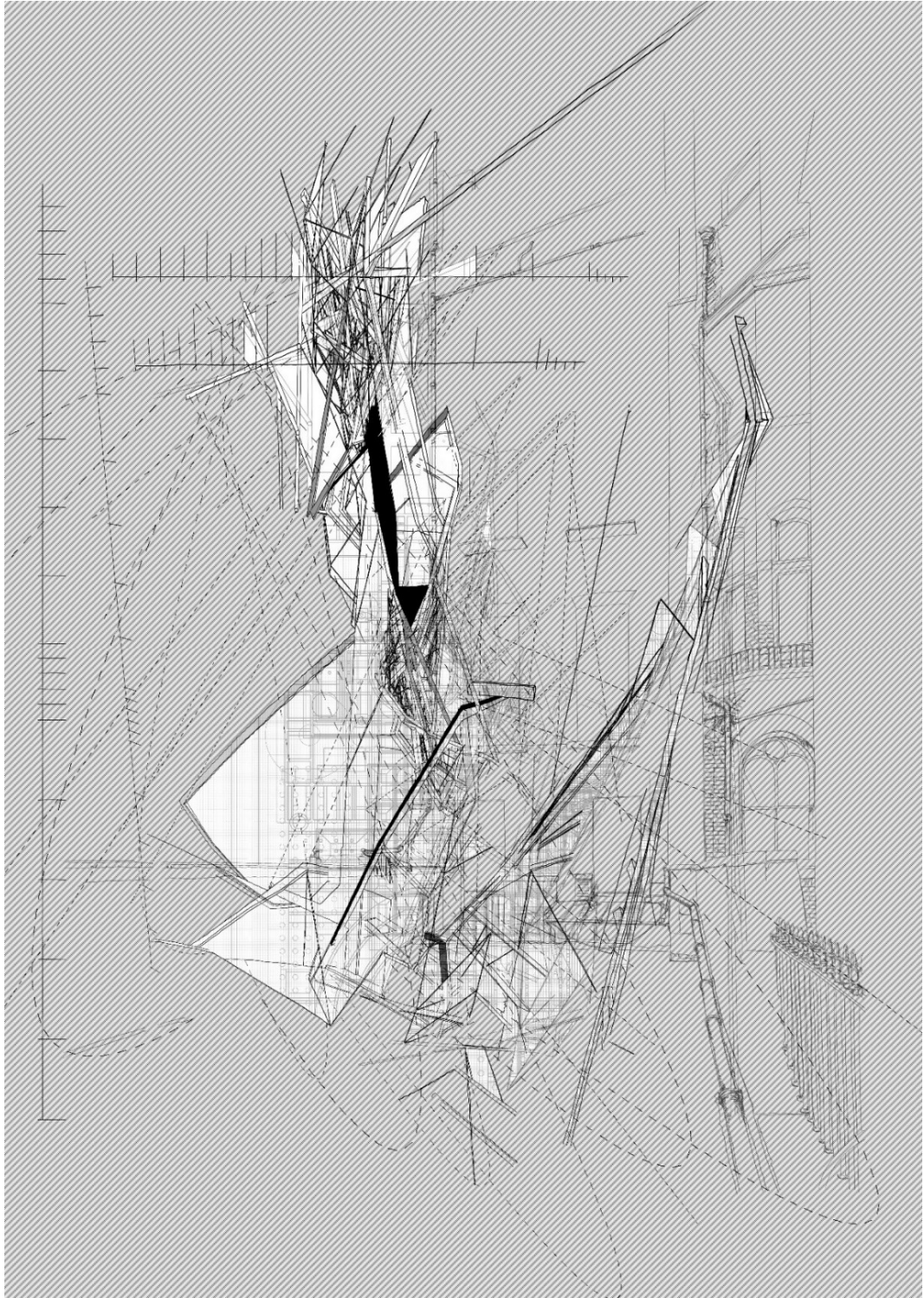


Figure 29 Situation 10.2. 76 Brook Street \_ Projective intervention \_ State 05.



*Figure 30 Situation 10.3. 76 Brook Street \_ Projective intervention \_ State 10.*

## Situation 11

### 2.6\_AS01\_DS01.1\_General Wade's House \_ Scene 01 \_ 01

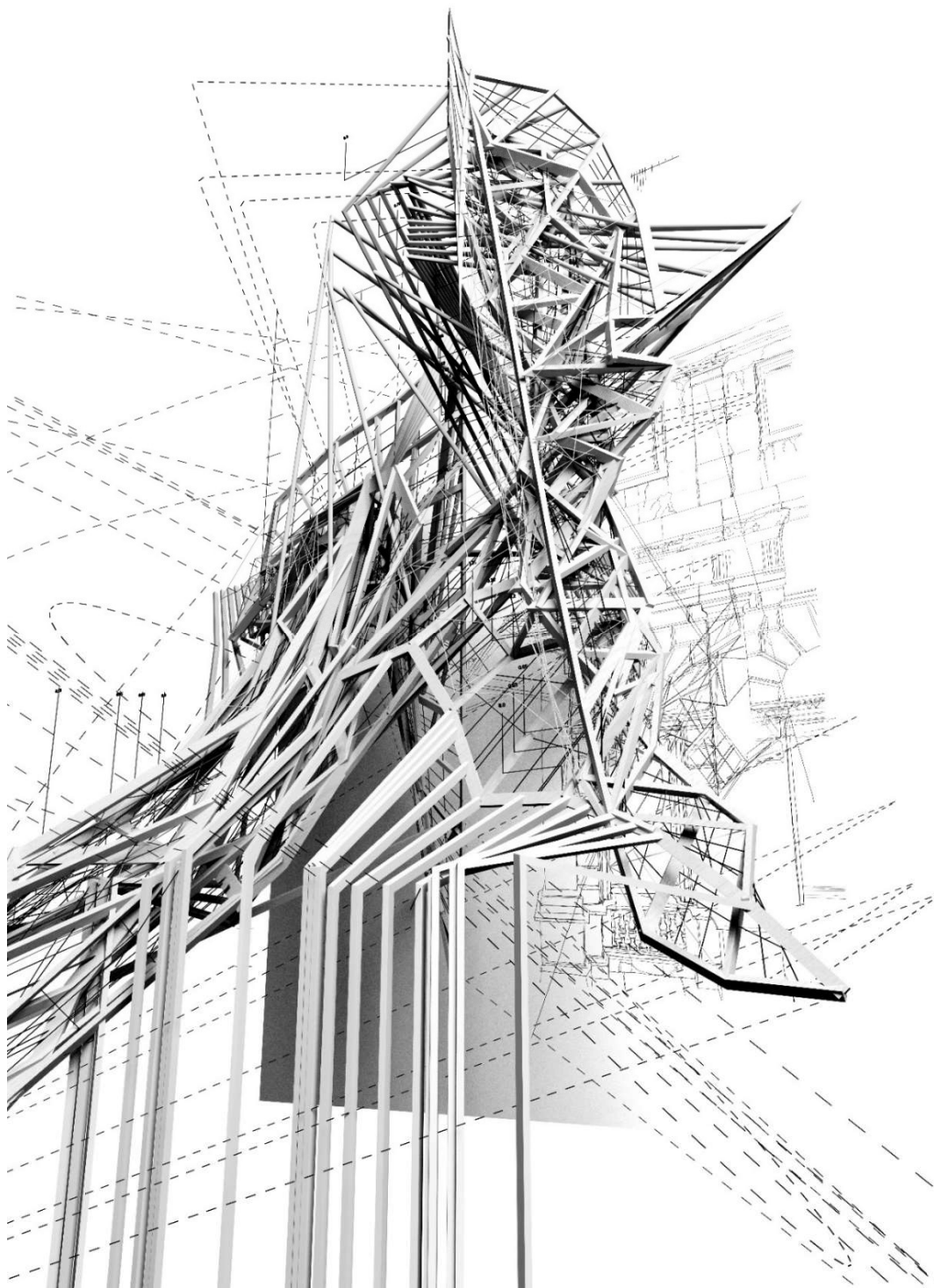
**Study properties:** *Lost façade interrupted; Reconstruction of elevation through displacement of adjacent anterior spatial fabrications; Slippage between openings and rustication – dismantling surface of language; Alternative depth of elevation – contradictory rooms within extension of elevation; Derivative elevation recomposed – pieces projected behind Palladian translation; Absent elevation reconstructed and discarded; Dismantling of surface and partial reconstruction of alternative configurations.*

This projection develops the façade (garden elevation) of General Wade's House (Lord Burlington, 1723). This house was developed by Burlington within his own estate behind Burlington House and provided an opportunity to project a scaled translation of a Palladian villa façade for an urban mansion typology.

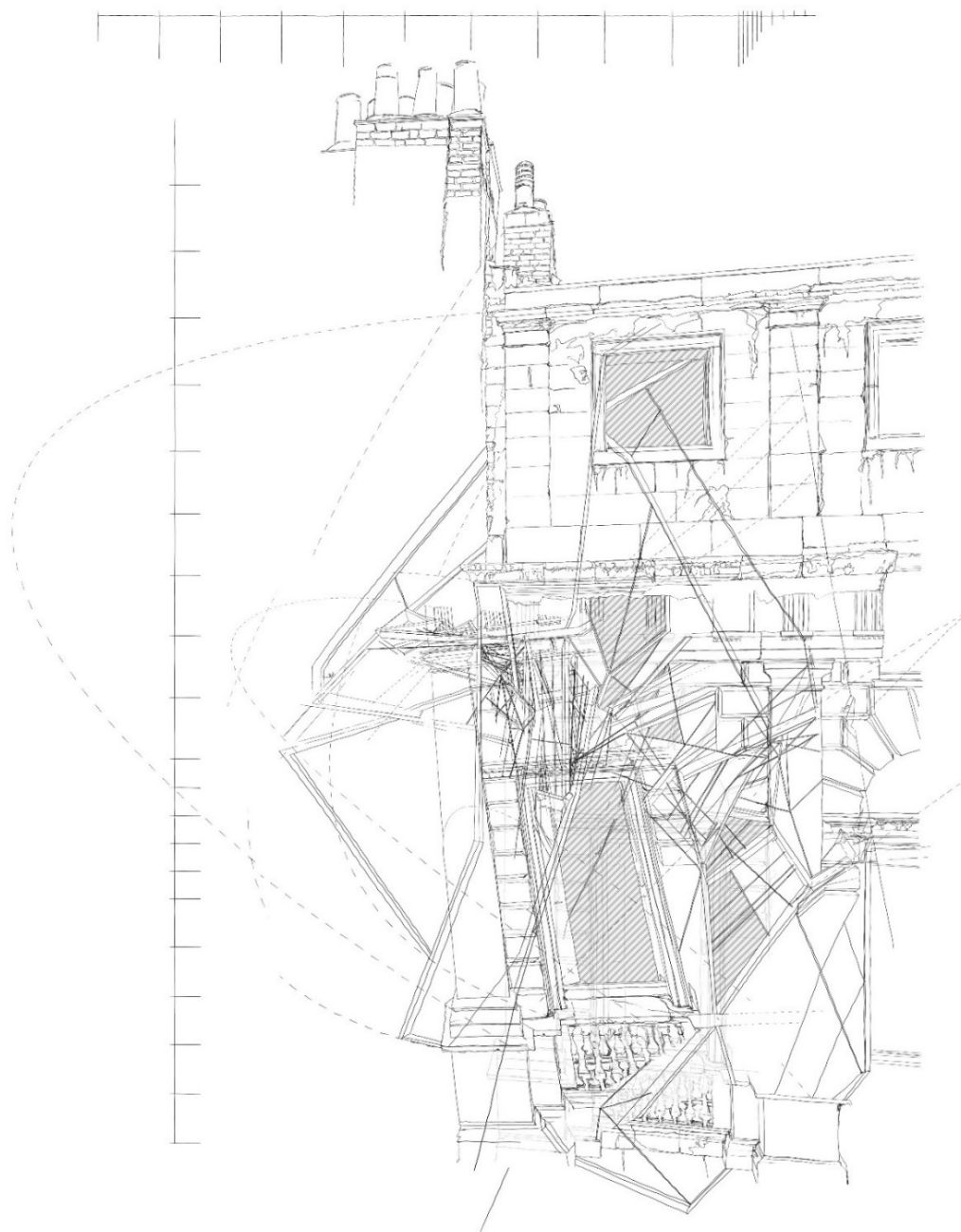
My projection develops this (now demolished) façade as an iterative translation of a derivative model – recomposing a reconstruction of a partial element of the surface detail through the movements and translations of opening, surface rustication and classical detailing. The projective framework recomposes the derivative elevation – partial fragments dislocating the elevation, and projecting beyond the surface to open up an interior and an alternative exterior reconstruction outside of the Palladian translation.

My projections unfolding a *ruin* of a Palladian elevation (itself a translation and re-composition of an *ideal* translation of a villa type reformed in this location) now lost and displaced.

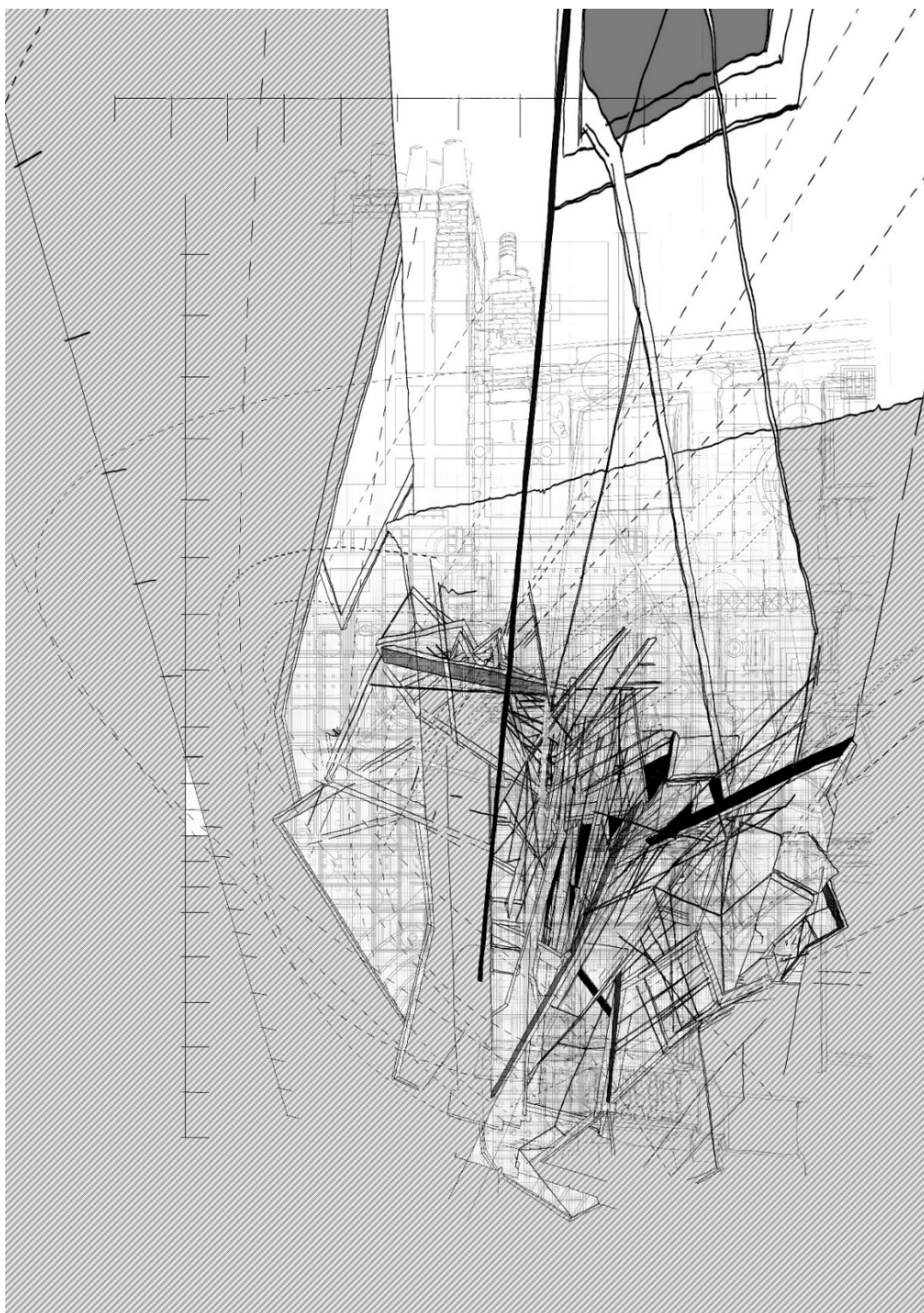




*Figure 31 Situation 11.1. General Wade's House \_ Projective intervention \_ State 02.*



*Figure 32 Situation 11.2. General Wade's House \_ Projective intervention \_ State 05.*



*Figure 33 Situation 11.3. General Wade's House \_ Projective intervention \_ State 10.*

## Situation 12

### 3.1\_AS01\_DS01.1\_Norfolk House \_ Scene 01 \_ 01

**Study properties:** *Movement of levels; Stair – landing – doorway – wall surface – ornamentation; Slippage of level reforming landing and passage; Projection beyond landing reconstructing demolished rooms beyond picture plane; Surface detail reconstructing landing and stairwell parameters; Component fabrication reconstructing spatial extent and projection beyond (ulterior rooms); Translation of balustrade decorative detail into projective fabrication of reconstructed spatial description.*

This projection translates the decoration and ornamental detail of a transitional space (stairwell, landing, door openings, rooms beyond) of Norfolk House (Matthew Brettingham Snr, 1748) that was demolished. The house was a larger Palladian mansion (villa urbana) that translated the villa typology into a peripheral urban condition within the growing urban fabric. My projections interrogate an internal spatial relationship of transitional movements between floors, decorative surfaces and potential spatial extensions from lower levels and projections beyond on the principal floor of the villa.

The classical ornamentation is reconstructed as a projective falsework that interrupts the formal organisation of the spatial transition. My projections are suspended during the processes of reconstructing the delineation and description of the space through interventions between decorative surfaces.

The demolished interior acting as a projective situation to develop the components of the space as a reconstructed fabrication of the Norfolk House villa translation through the juxtapositions of Pliny displaced room definitions. Within the continued projection, the situation involves and projects beyond the limits of the specific interior.

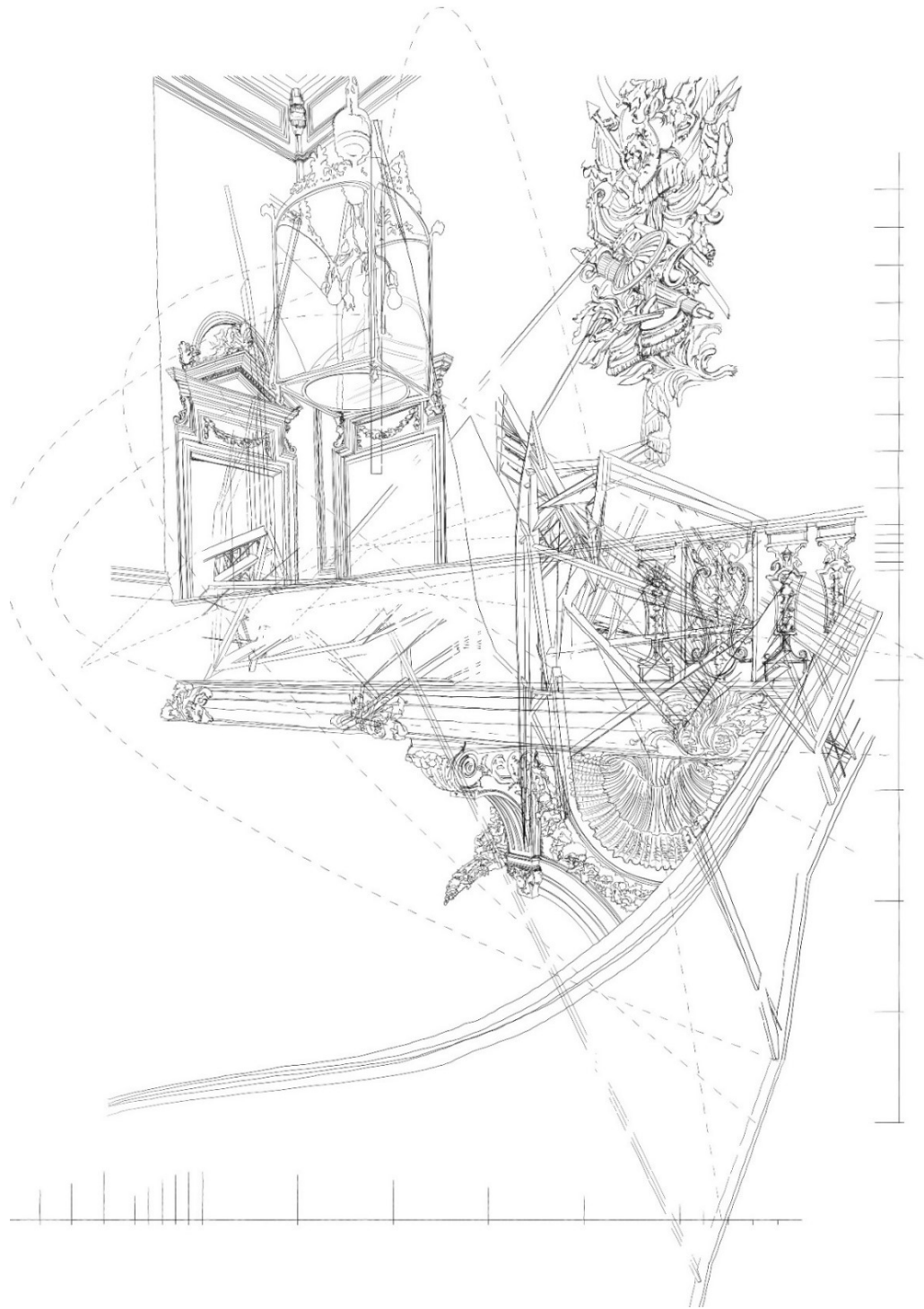


Figure 34 Situation 12.1. Norfolk House \_ Projective intervention \_ State 03.

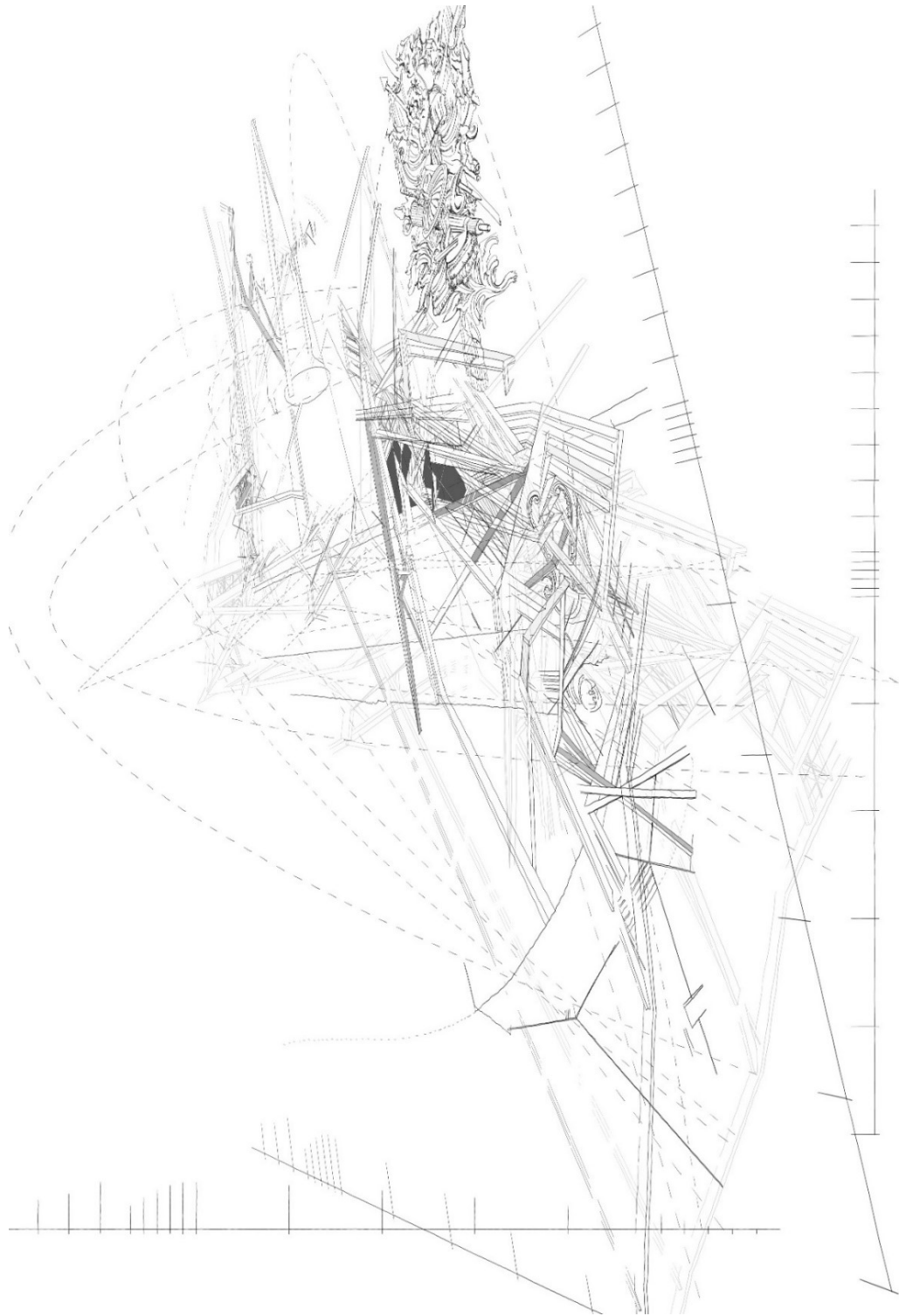


Figure 35 Situation 12.2. Norfolk House \_ Projective intervention \_ State 08.



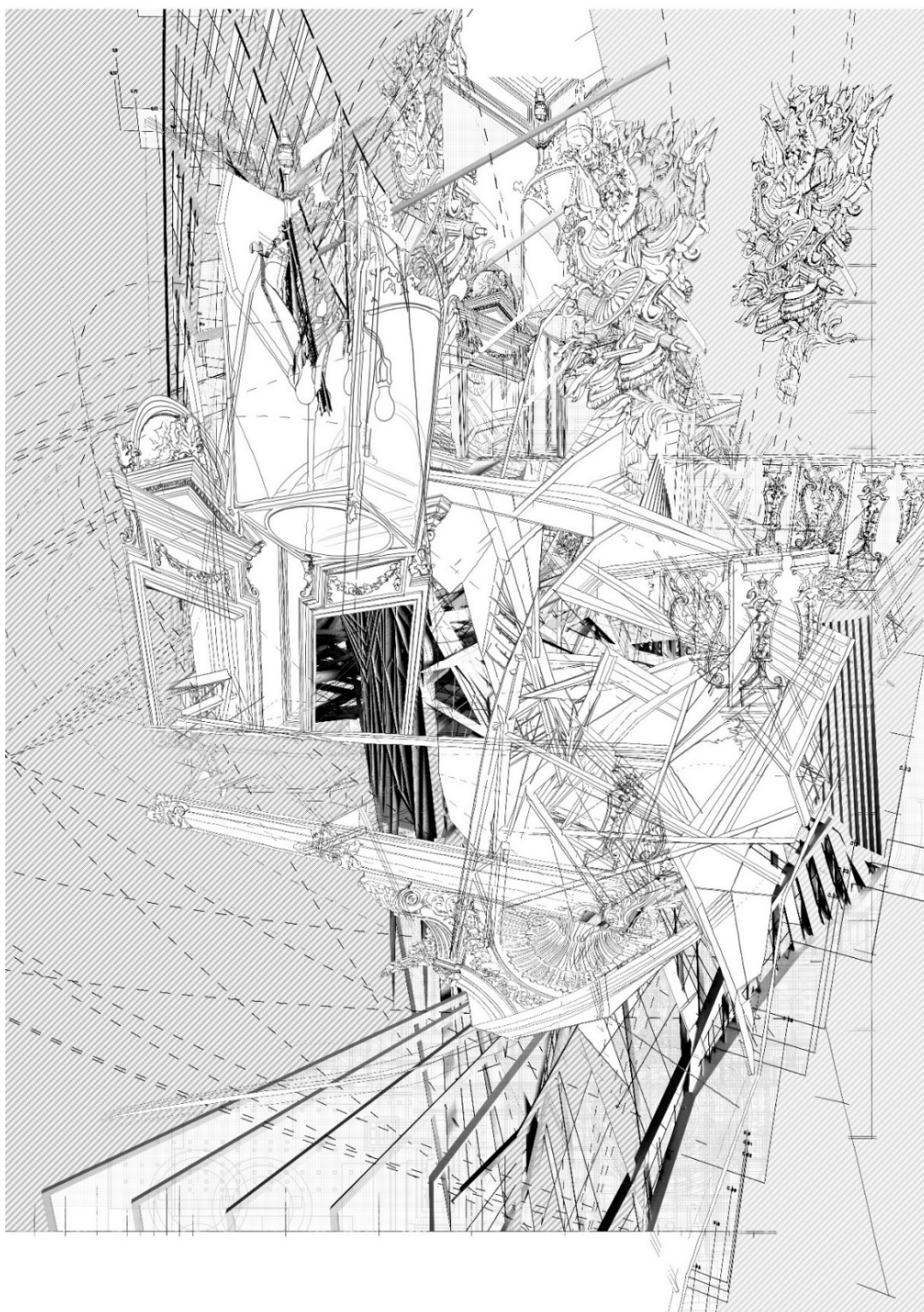


Figure 36 Situation 12.3. Norfolk House \_ Projective intervention \_ State 12.

## Situation 13

### 3.5\_AS01\_DS01.1\_Cumberland House \_ Scene 02 \_ 01

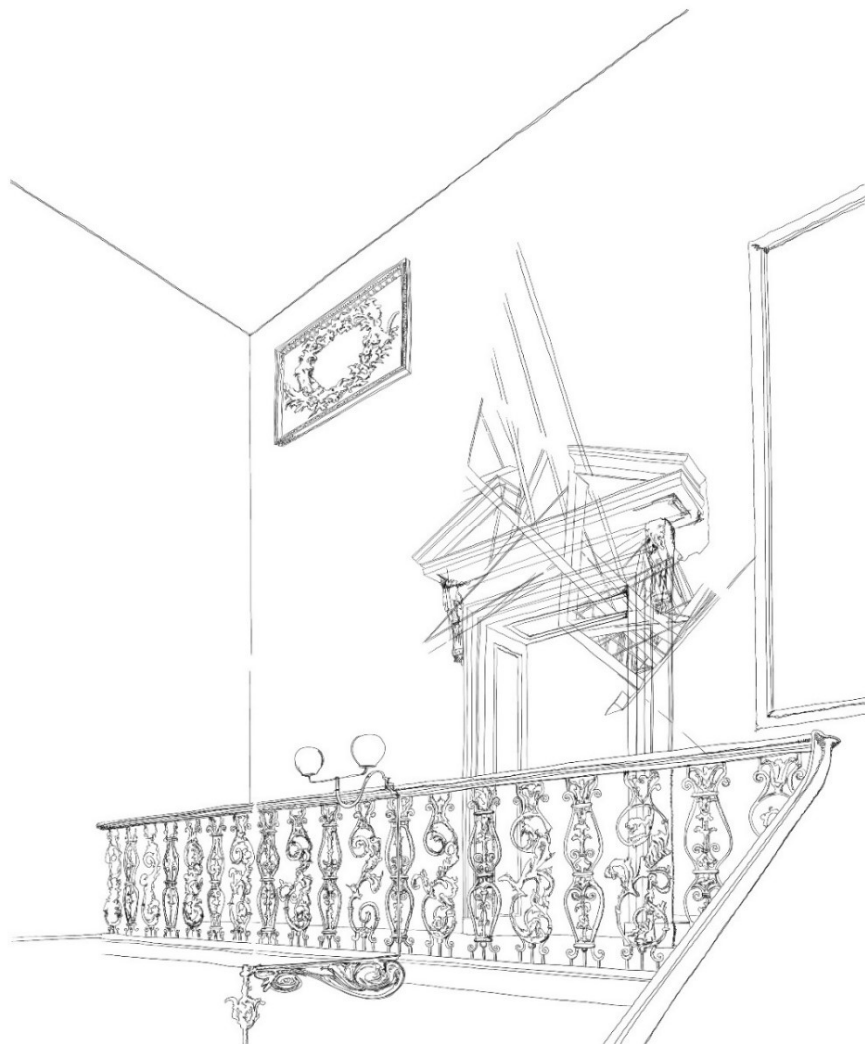
**Study properties:** *Balustrade detail and passage beyond; Architrave remodelling in contingent involution with balustrade detailing; Spatial extension manipulated by intensity of interior contradictions of language juxtaposition; Displacement of door surround; Hinge of spatial extent – revealing / unfolding potential spatial extent beyond doorway; Framing landing reconstructing space beyond frame.*

This projection manipulates the framing and detailing of a doorway and balustrade to the landing of Cumberland House (Matthew Brettingham Snr, 1760s) that is demolished. This house was again a large urban mansion developed as a Palladian translation of the villa type to fit an aristocratic model within a growing urban centre. My projections unfold a reconstruction of a doorway and disperse the framing within a reconstructed spatial extent of landing to reopen the fabrication and expose alternative situations within the projection.

My projections operate as a displacement of the doorcase restructuring the potential room beyond and redefining the ornamental parameters of the landing balustrade as a fabrication of an alternative room. The interstitial condition of the original house is reconstructed as a mechanism to open alternative rooms beyond the reconstruction. My projections extract a fabrication and repurpose the possibilities for projecting within a framework of reconstruction.

The framework consequently acts as a hinge mechanism between a projective fabrication of a spatial extent that is driven by the parameters of a reconstruction (itself originally a translation of the Palladian model in an alternative context for the villa typology) and alternative rooms for architectural composition within this projective reconstruction.





*Figure 37 Situation 13.1. Cumberland House \_ Projective intervention \_ State 01.*

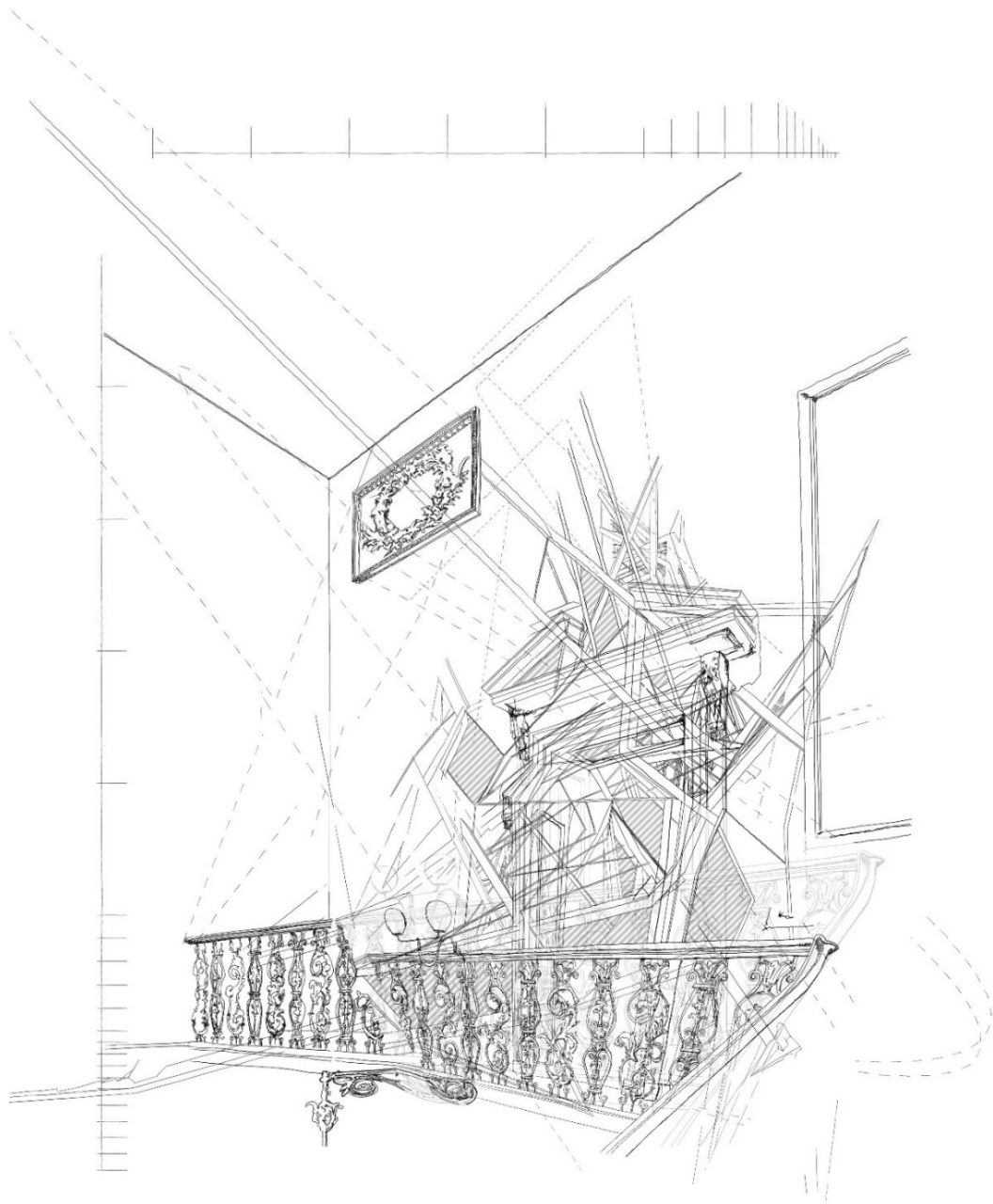
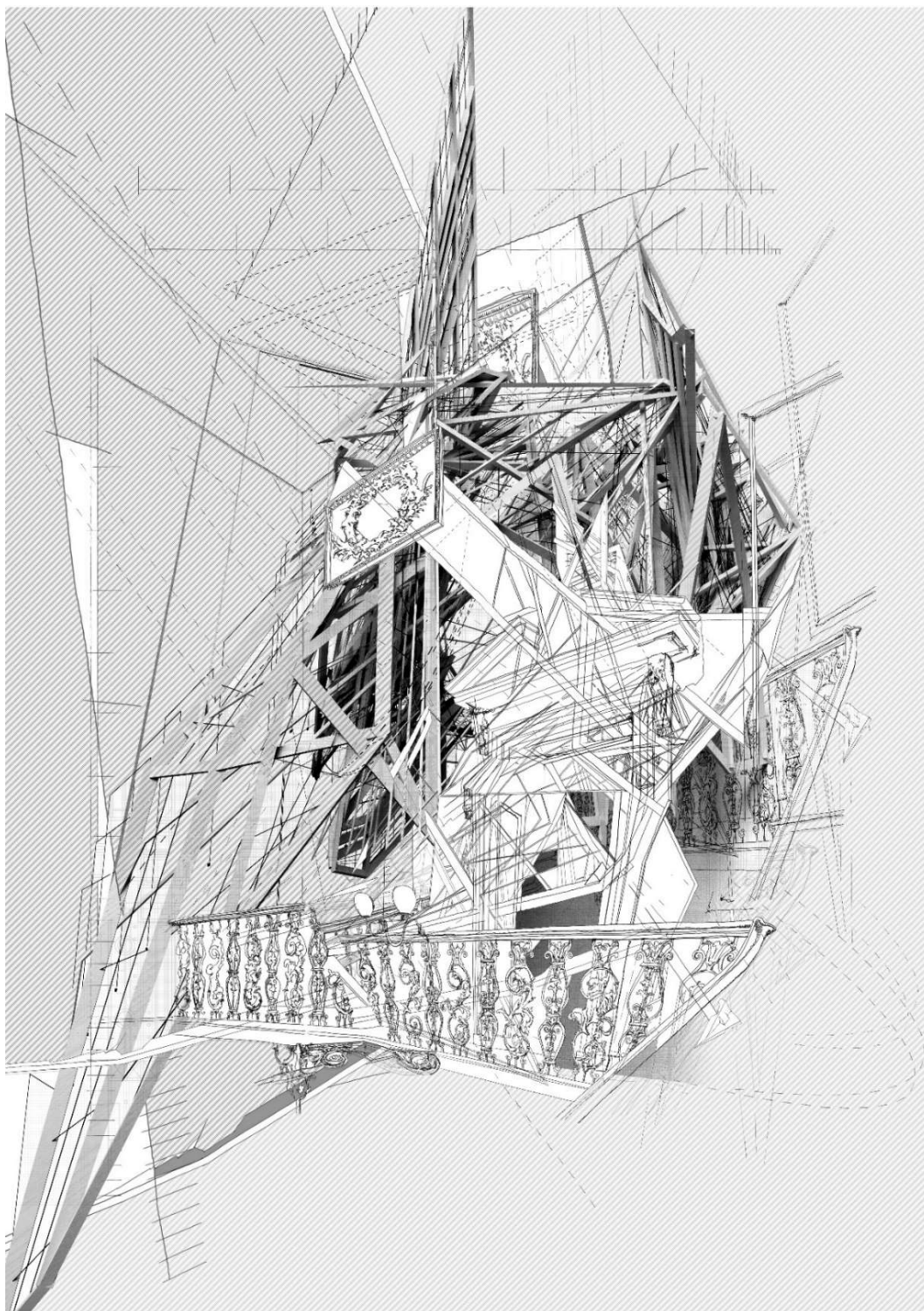


Figure 38 Situation 13.2. Cumberland House \_ Projective intervention \_ State 05.



*Figure 39 Situation 13.3. Cumberland House \_ Projective intervention \_ State 12.*

## Situation 14

### 3.6\_AS01\_DS01.1\_Chesterfield House \_ Scene 01 \_ 01

**Study properties:** *Unfolding hall; Revealing alternative languages of spatial sequence – rooms within rooms; Slippage of hall / passage; Fabrication of swag – as mechanism of spatial projection; Architrave fabrication reforming spatial sequence; Opening passage with fabrication of alternative situation behind panelled wall construction; Reforming hall and rooms beyond; Active ornament repurposing spatial extent.*

This projection constructs a projective framework between the central hall space and neighbouring passages at Chesterfield House (Isaac Ware, 1747-52) which is demolished. This house is another Palladian mansion that translates the villa typology – adopting an interior decorative framework of detail and excess in contrast to the austere interpretation of proportions and material appearance of the exterior.

My projections develop the spatial sequence from the reconstruction of hall and passageways as a fabrication for alternative spatial conditions. A projective extraction from the surface ornamentation and the displacement of Pliny spaces relocated within the Palladian translation of the villa typology in this situation.

My projection unfolds the hall within the reconstruction – opening the soffit and the spatial boundaries of the enclosures leading away from the central space. Rooms are progressively opened as the architrave detailing, decorative swags, intricate cornice and frieze surfaces are both reconstructed and displaced as parameters for alternative reconstructions. The interior detail translated into a projective framework for alternative spaces that slide between the hall and the passage.



Figure 40 Situation 14.1. Chesterfield House \_ Projective intervention \_ State 01.

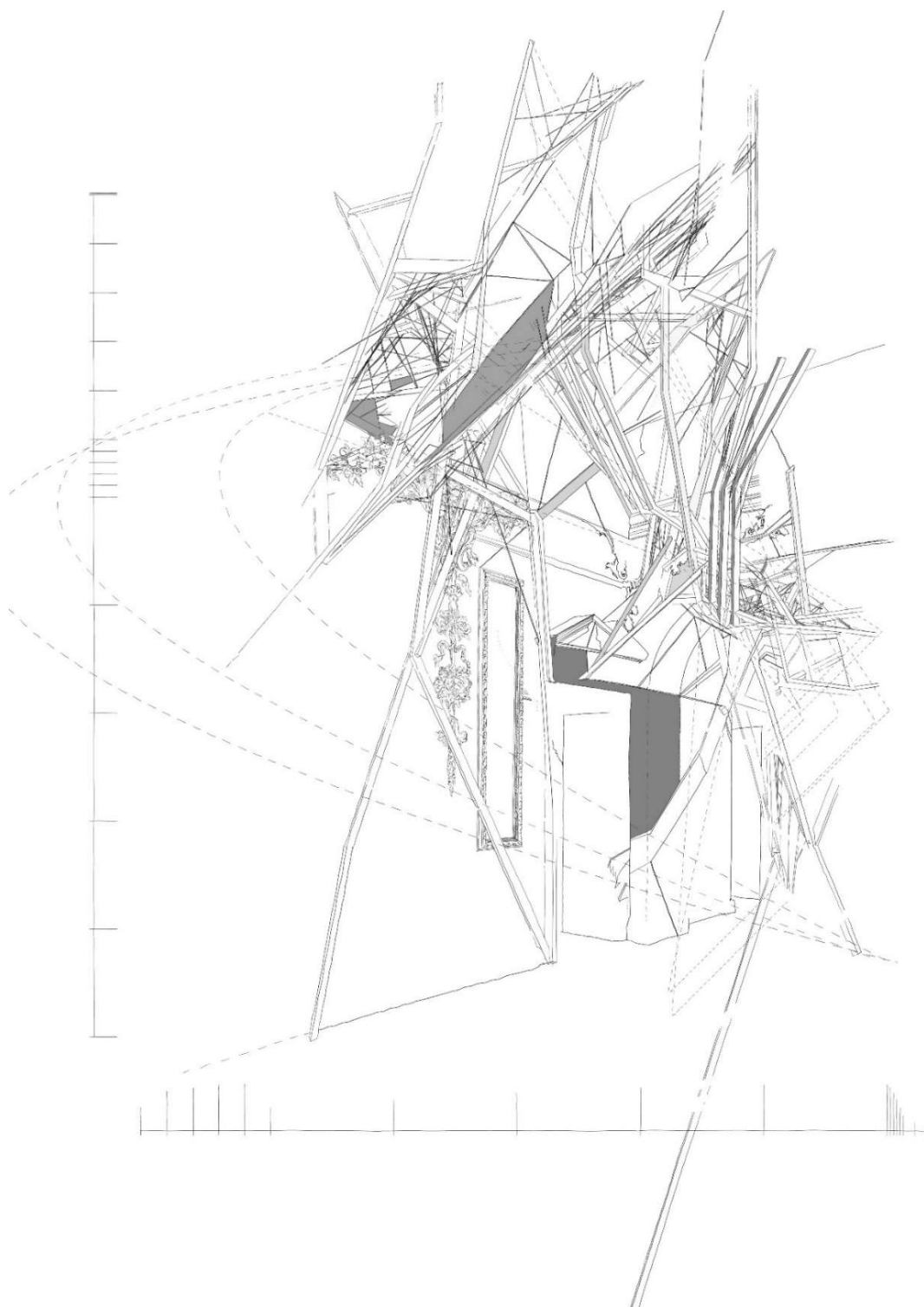


Figure 41 Situation 14.2. Chesterfield House \_ Projective intervention \_ State 07.



*Figure 42 Situation 14.3. Chesterfield House \_ Projective intervention \_ State 10.*

## Situation 15

### 3.6\_AS01\_DS01.1\_Chesterfield House \_ Scene 02 \_ 01

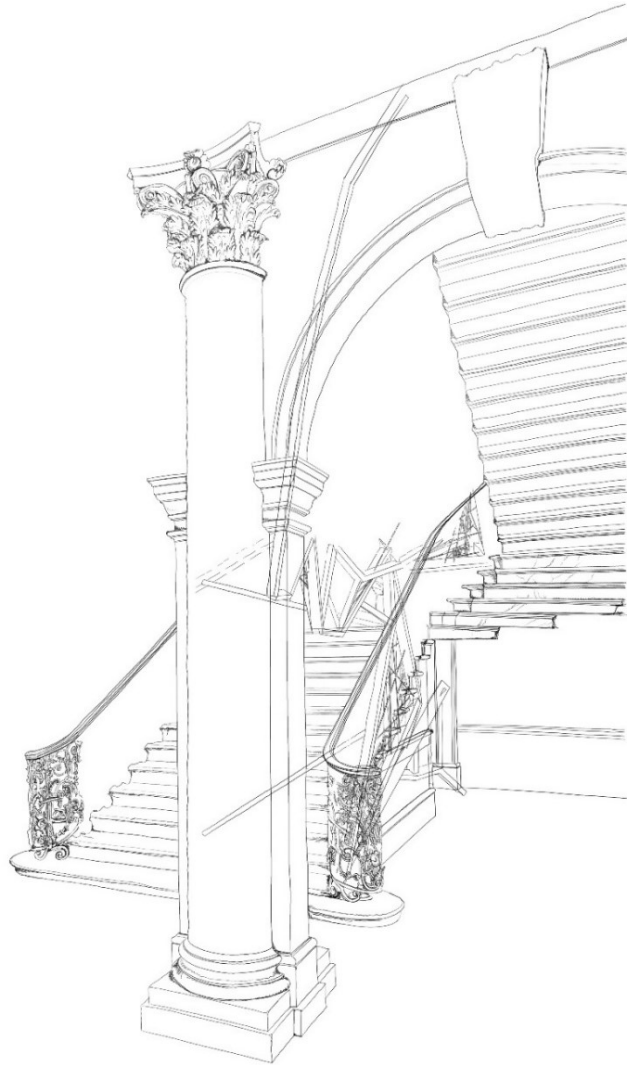
**Study properties:** *Reforming central hall staircase; Slippage between classical detail; Fabrication of stairwell geometry; Alternative components reconstructing spatial extension and sequence; Periodic sequence of stairs reframing spatial extent of hall; Projective falsework for alternative definition of interior volume; Unfolding column as language of reconstruction and slippage within refabricated spatial extent.*

This projection develops a supporting structural element within the central hall and the associated reconstruction, projection and displacement of the central staircase at Chesterfield House (Isaac Ware, 1747-52) which is demolished. My projections unfold the parameters of the hall and the translation of the classical language that supports the enclosure and applies a framework across and within the reconstruction of the stairwell leading from the hall.

The projection interrupts the fabrication of the space – intervening with the order of the spatial extent and sequence of the decorative handrail and turn of the stairs. The fabrication involving within the reconstruction of the central circulation within the villa and forming an alternative potential spatial extent for multiple translations to project within.

My interventions open the fabrication to contingent parameters of reconstruction that mediate between the translated Palladian orthodoxy and the instabilities in translation and reconstruction of villa types (through the Pliny juxtapositions of villa rooms). The fabrication of the interior circulation is progressively redefined by the reconstruction of the space – projective extractions translating the demolished interior into alternative frameworks and a recalibration of the room.





*Figure 43 Situation 15.1. Chesterfield House \_ Projective intervention \_ State 01.*

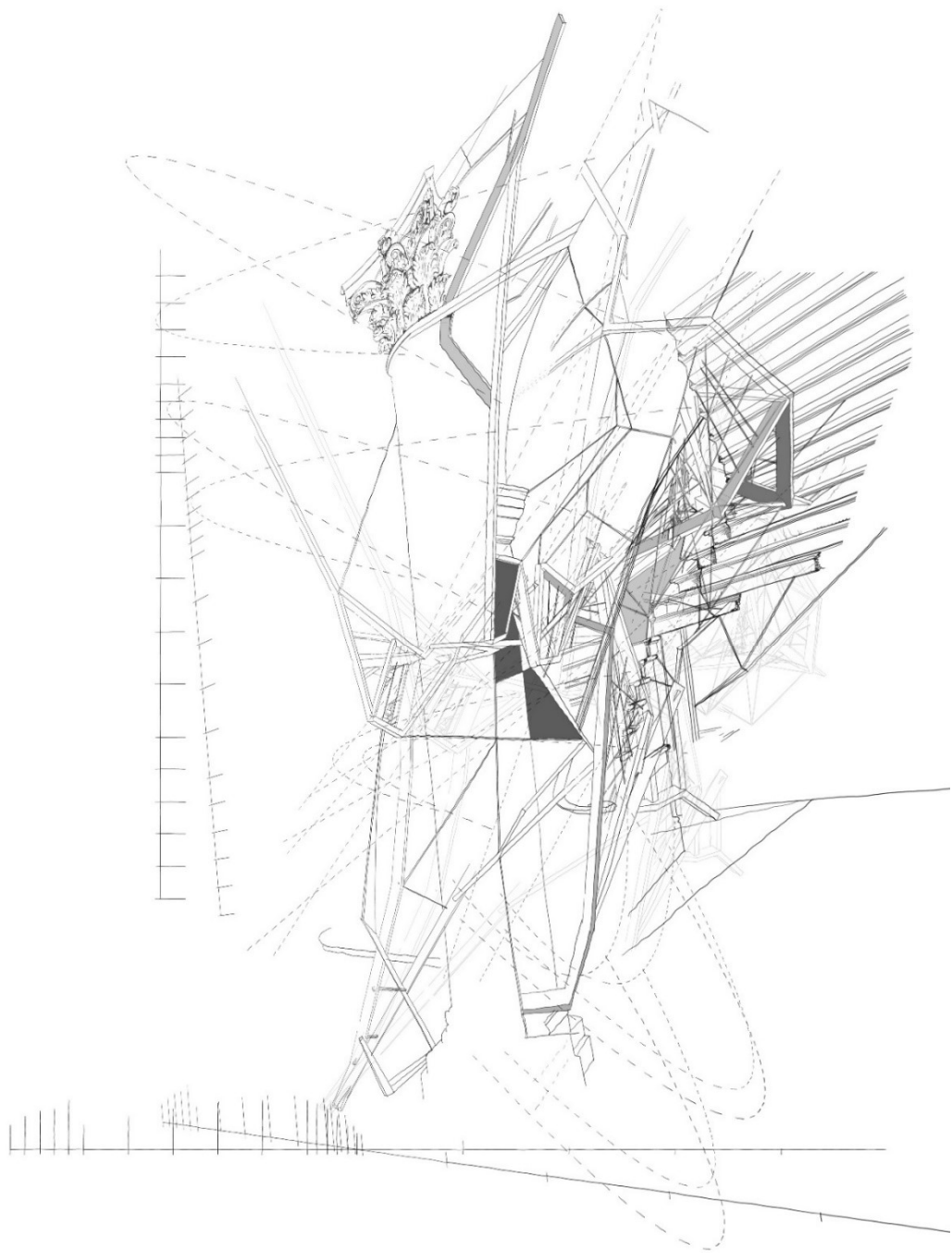


Figure 44 Situation 15.2. Chesterfield House \_ Projective intervention \_ State 08.

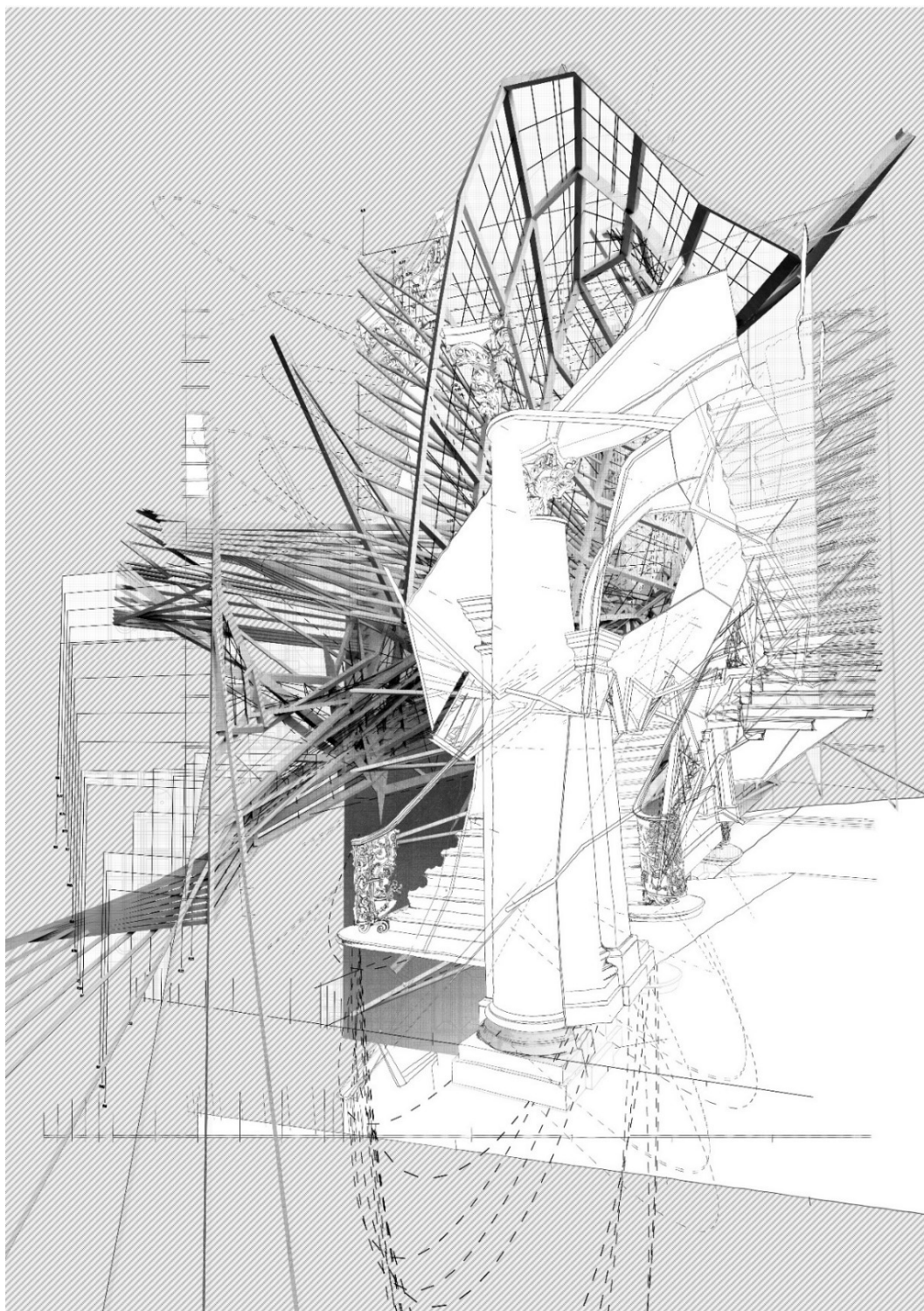


Figure 45 Situation 15.3. Chesterfield House \_ Projective intervention \_ State 12.

## Situation 16

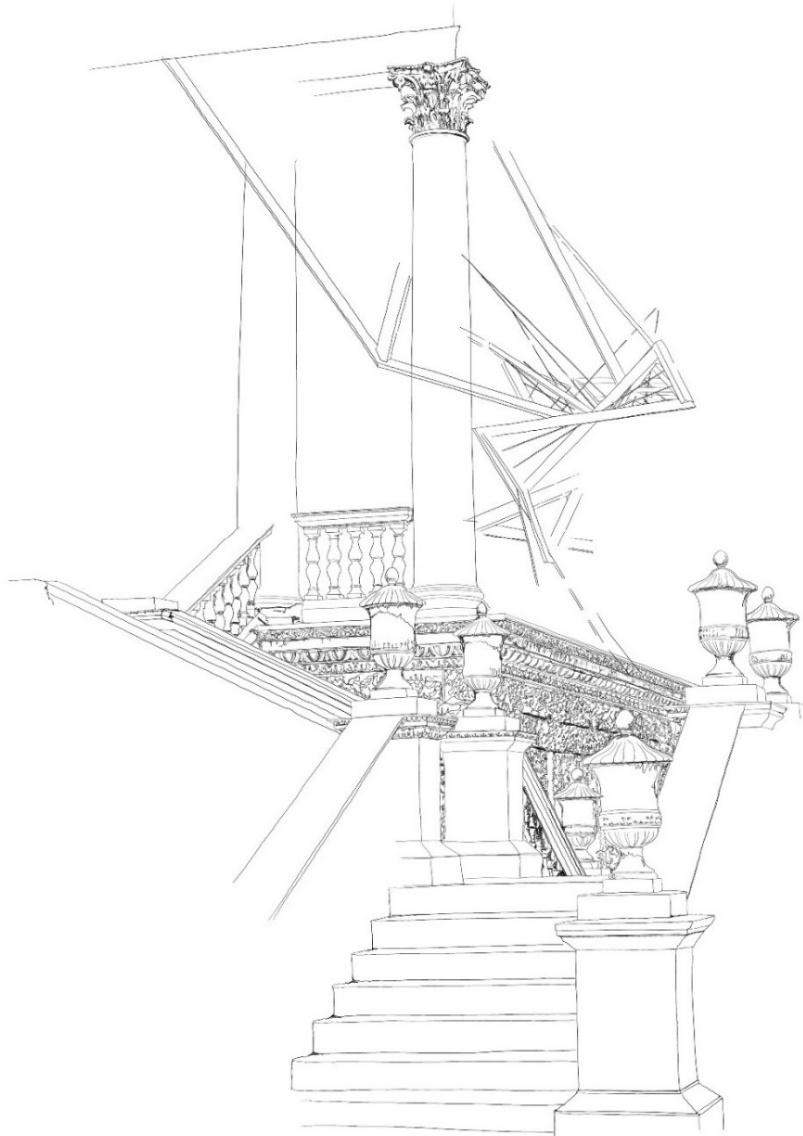
### 4.1\_AS01\_DS01.1\_Chiswick Villa \_ Scene 02 \_ 01

**Study properties:** *Portico reformation / translation; Rustication corrupted – initiating translations of portico convention; Staircase reformed as rooms before arrival; Urns opened and contents dispersed; Column interrupted and Corinthian language contradicted by complex fabrication of alternative frameworks of spatial delineation; Projective reconstruction of portico spatial progression; Dislocation of column logic; Unfolding arrival of villa.*

This projection reforms the conditions of the portico of Chiswick House (Lord Burlington, 1725) through an active translation of the formal arrangement of the entrance to the pivotal Palladian reconstruction of the villa typology in 18<sup>th</sup> century England. The translation of the classical language in this villa configuration is dismantled and refabricated through a partial translation of the parameters of its own construction and the disjunct of the Pliny villa descriptions.

My projections corrupt the fabric of the construction and reform the spatial description of the portico as an alternative room and framework for arrival beyond the terms of the villa description. The central column is interrupted as a supporting mechanism which unfolds across the volume shaped by the staircase that leads to an implicit hall beyond.

My interventions develop the material of the portico as a fabrication for other spaces to emerge beyond the villa's formal translation – enabling projective reconstructions of a spatial progression to unfold through the operations within this specific fabrication. The Chiswick villa translation becomes an involving situation for the unfolding arrival of alternative spaces of villa.



*Figure 46 Situation 16.1. Chiswick Villa \_ Projective intervention \_ State 01.*

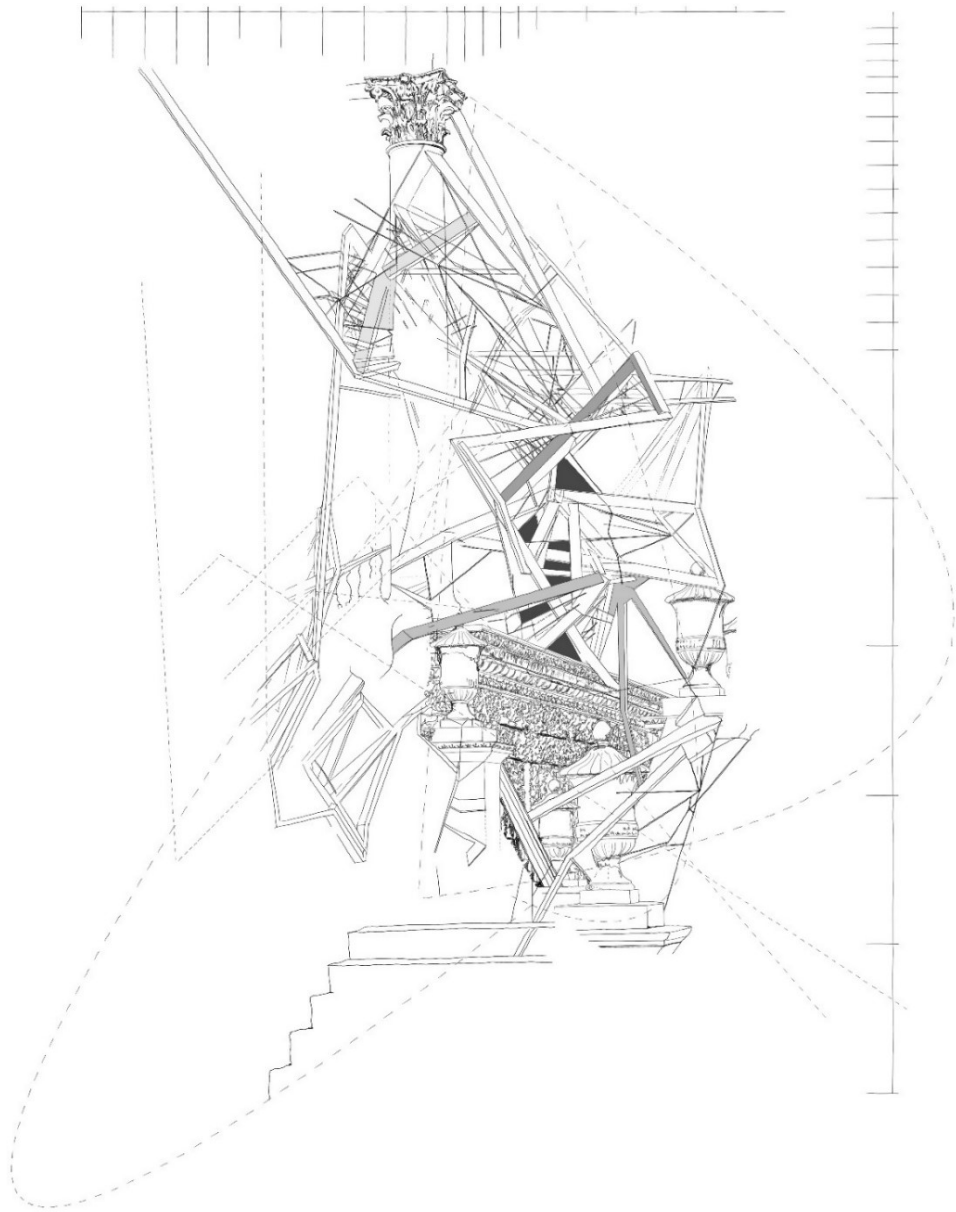


Figure 47 Situation 16.2. Chiswick Villa \_ Projective intervention \_ State 07.

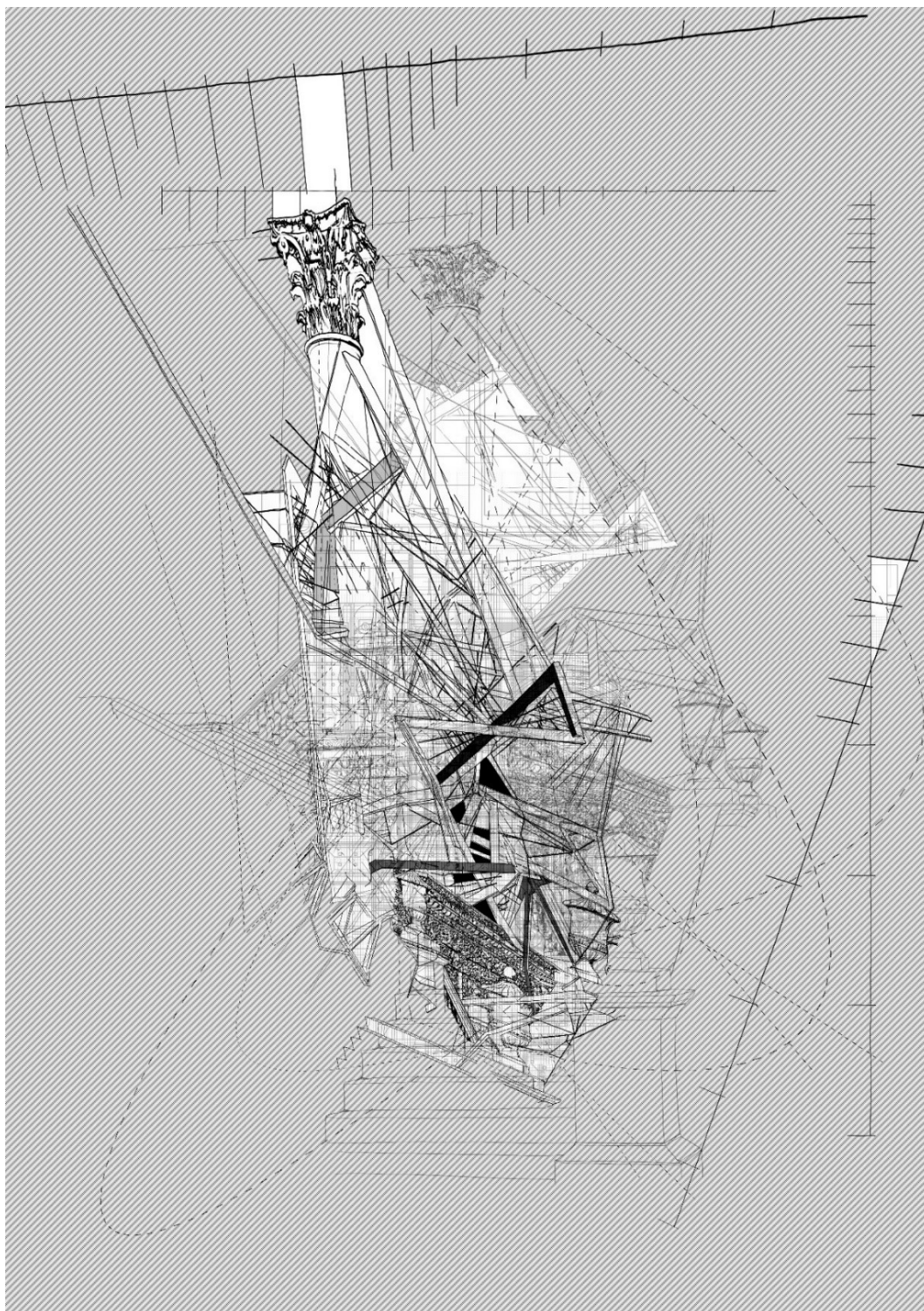


Figure 48 Situation 16.3. Chiswick Villa \_ Projective intervention \_ State 10.

## Situation 17

### 4.1\_AS01\_DS01.1\_Chiswick Villa \_ Scene 04 \_ 01

**Study properties:** *Dismantling gateway; Alternative boundary condition reconstruction; Translation of spatial description before and after passage through gateway; Scaffolding rustication as projective mechanism for boundary; Interruption of gateway support – recasting dislocated liminal condition; Suspended framework of passage; Redefining edge within relocated gateway.*

This projection dismantles the parameters of the Inigo Jones gateway (1621 from Beaufort House, Chelsea) that was relocated to form an ornamental construction within the gardens of Chiswick House (Lord Burlington, 1738). The gateway represents the first generation of Palladian translation and is then relocated to form a component within a further translation of villa typology by Lord Burlington within the development of his gardens at Chiswick (with Kent).

My projections interrupt this construction and dismantle the gateway - becoming a form of fabrication that describes an alternative gateway condition. The fragmentation of the original gateway is now translated into a fabrication for redefining an artificial boundary that is dislocated from its origin. The gateway is displaced and reframed to construct an alternative liminal condition which opens up new rooms and spatial progressions both before and after the passage through the gate.

My interventions suspend the original passage and develop the material of rustication and structure around the gateway as a redefinition of the edge conditions prior to arriving at an alternative space. My project working within the parameters of this gateway translation and the parameters of juxtaposed Pliny villa descriptions to fabricate an alternative edge and spatial description beyond.



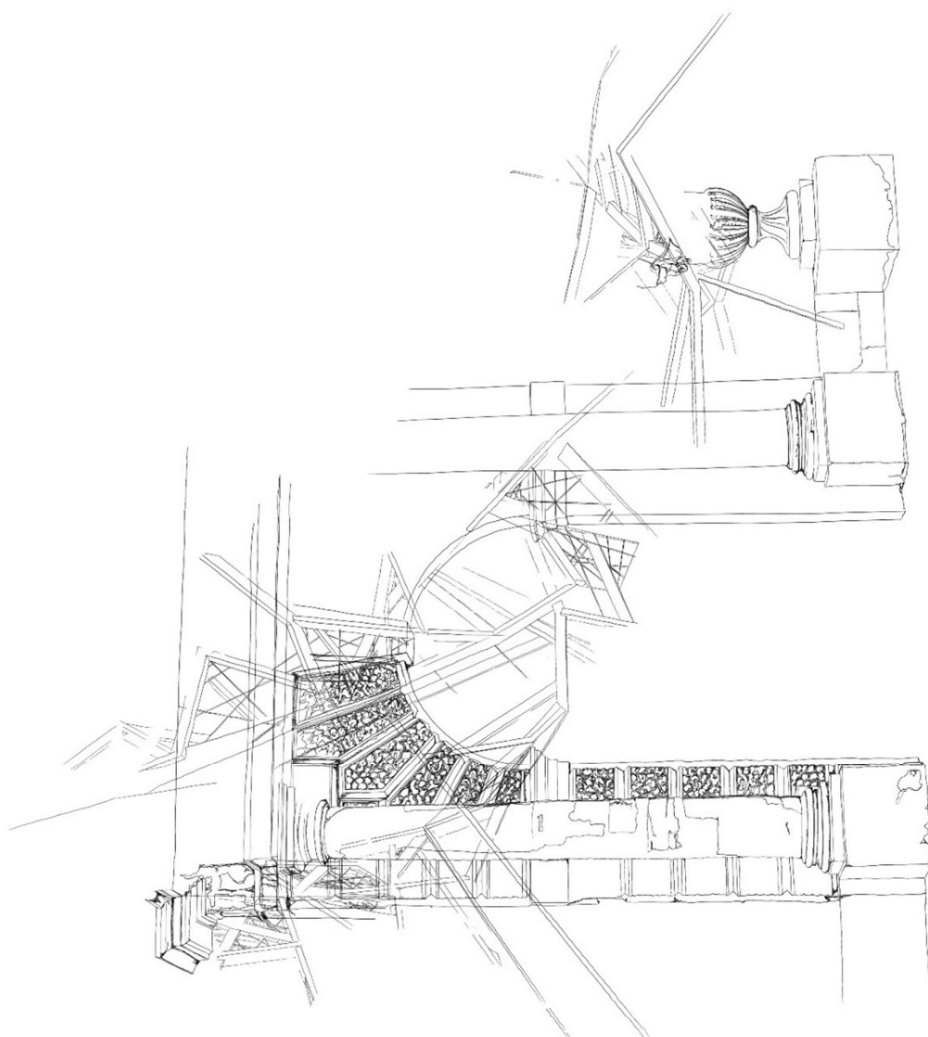


Figure 49 Situation 17.1. Chiswick Villa \_ Projective intervention \_ State 01.

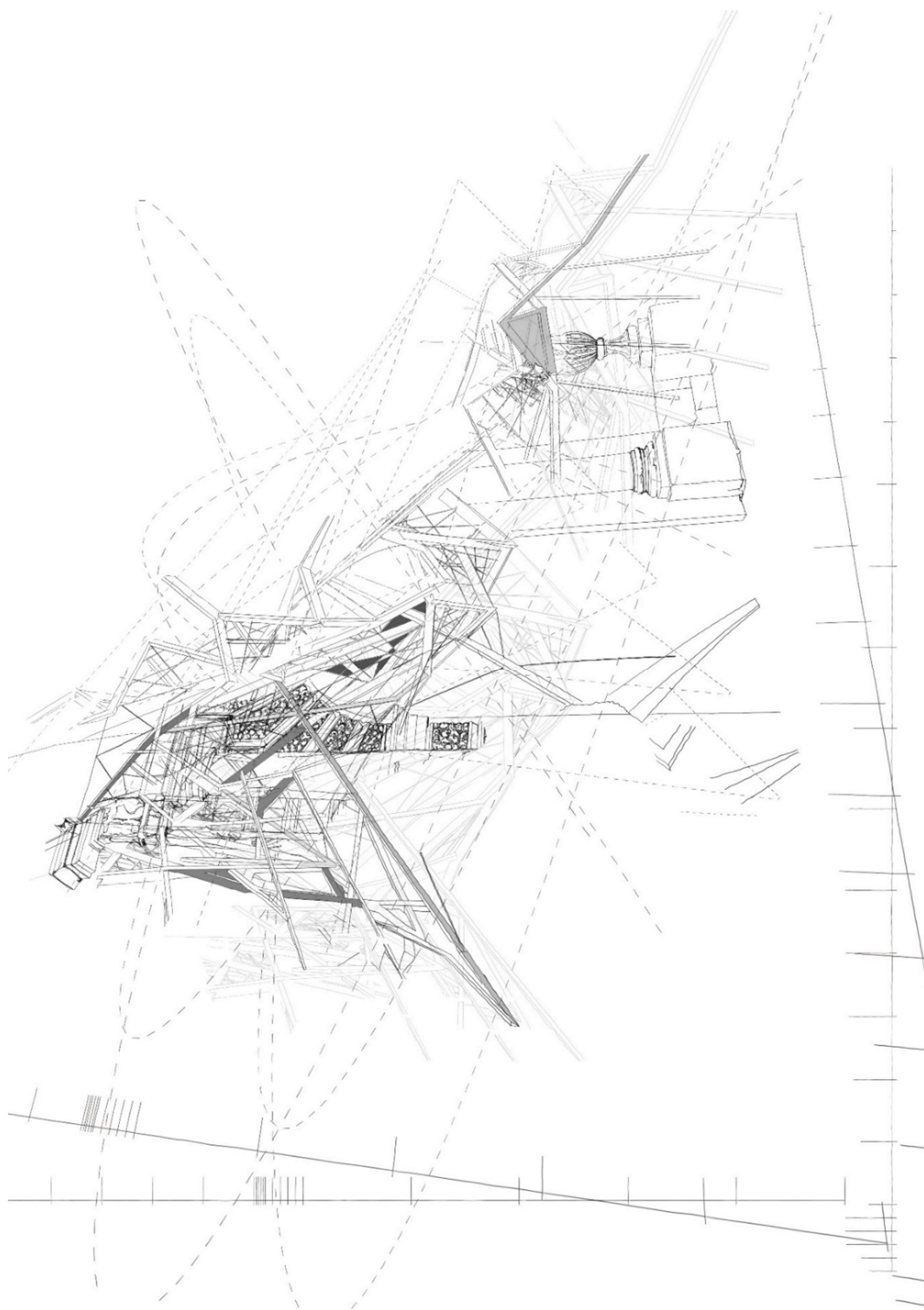


Figure 50 Situation 17.2. Chiswick Villa \_ Projective intervention \_ State 08.

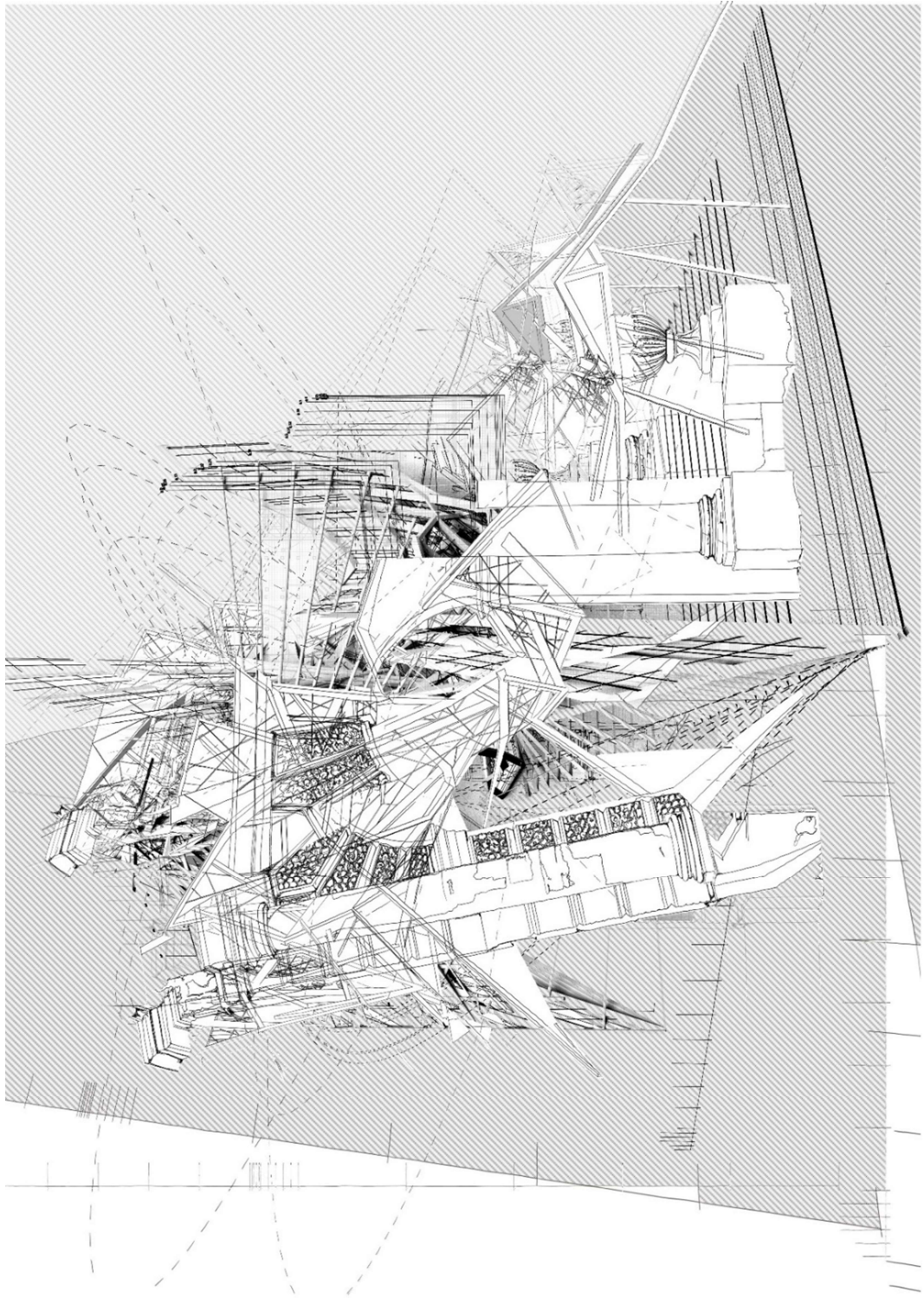


Figure 51 Situation 17.3. Chiswick Villa \_ Projective intervention \_ State 12.

## Situation 18

### 4.2\_AS01\_DS01.1\_Pope's Villa \_ Scene 03 \_ 01

**Study properties:** *Re-planning plan as projective mechanism of villa landscape; Interrupting landscape construction; Reconstruction of alternative constructions within landscape mechanics of villa; Translations between landscape and projective construction of estate; Dislocation of ordered landscape as unfolding projection of alternative possible environmental contexts of villa construction; Logic and wilderness repurposed within projective landscape of villa exterior; Juxtaposition of landscape ordering and manipulative translations of structure in a projective landscape beyond the description of the villa estate.*

This projection acts as a re-planning mechanism within the plan form of the gardens and estate of Pope's Twickenham villa (James Gibbs, 1720) now demolished. The development of the gardens at Pope's villa operated as a translation of ancient sources (including Pliny) of the villa garden typology. My projections enact this translation further by moving within the reconstruction of the plan form of the estate and interrupting / reconstructing alternative topographies within this description.

My interventions emerge as translations between the fabricated landscape and a projective reconstruction of the estate connections, spaces and passages between wilderness and formal arrangement of external features. The plan is fabricated and disturbed to unfold alternative landscapes within the parameters of its own translation (and the associated translations between Pliny villas).

The projective fragments of a parallel structure emerge as an alternative language of topography or an interruption of the project's reconstruction as plan identity. In both cases the project unfolds the villa description and opens the spatial articulation of the constructed landscape to more rooms, routes, connections and possibilities within the parameters of the lost garden construction.

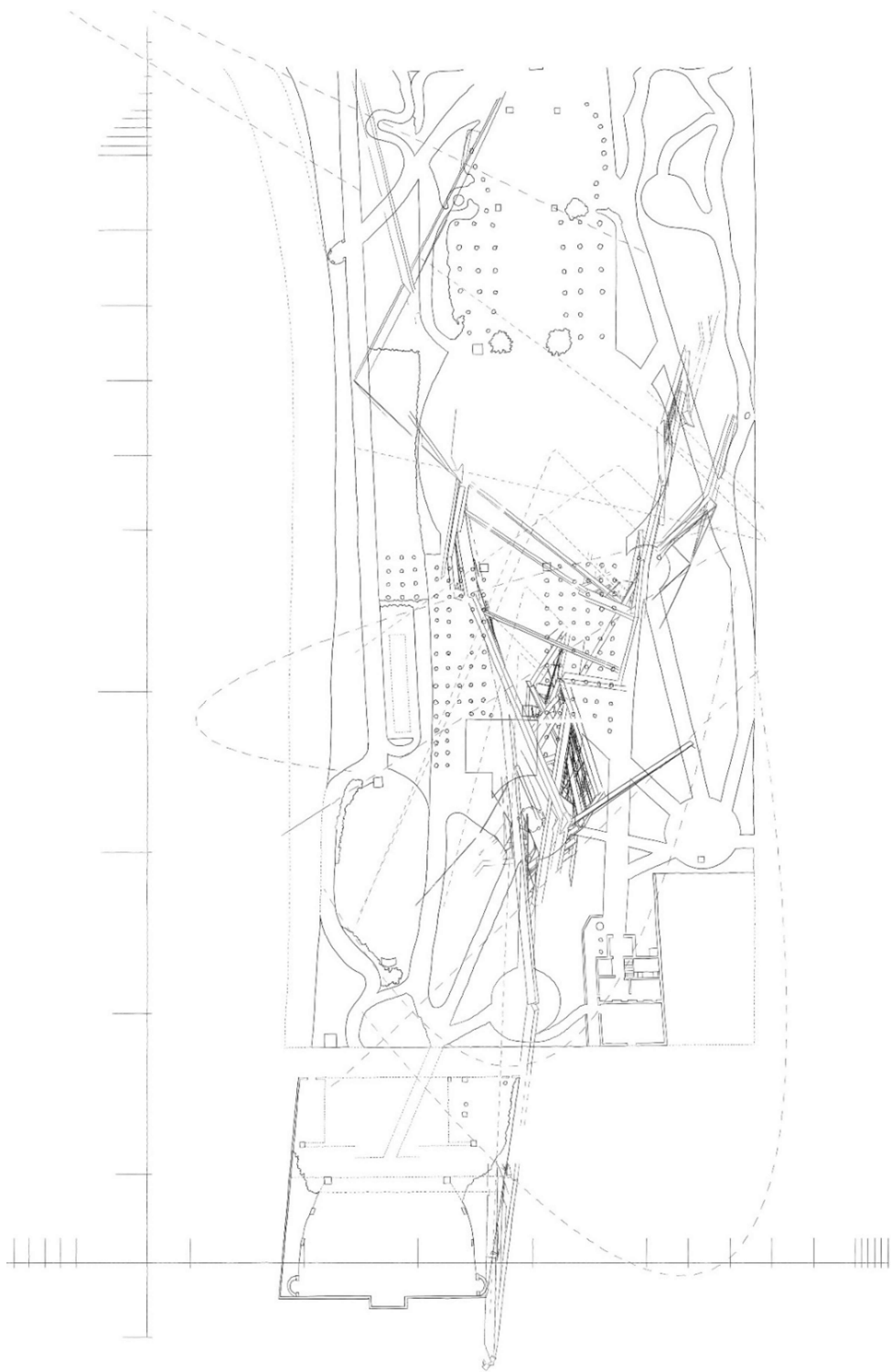


Figure 52 Situation 18.1. Pope's Villa \_ Projective intervention \_ State 03.

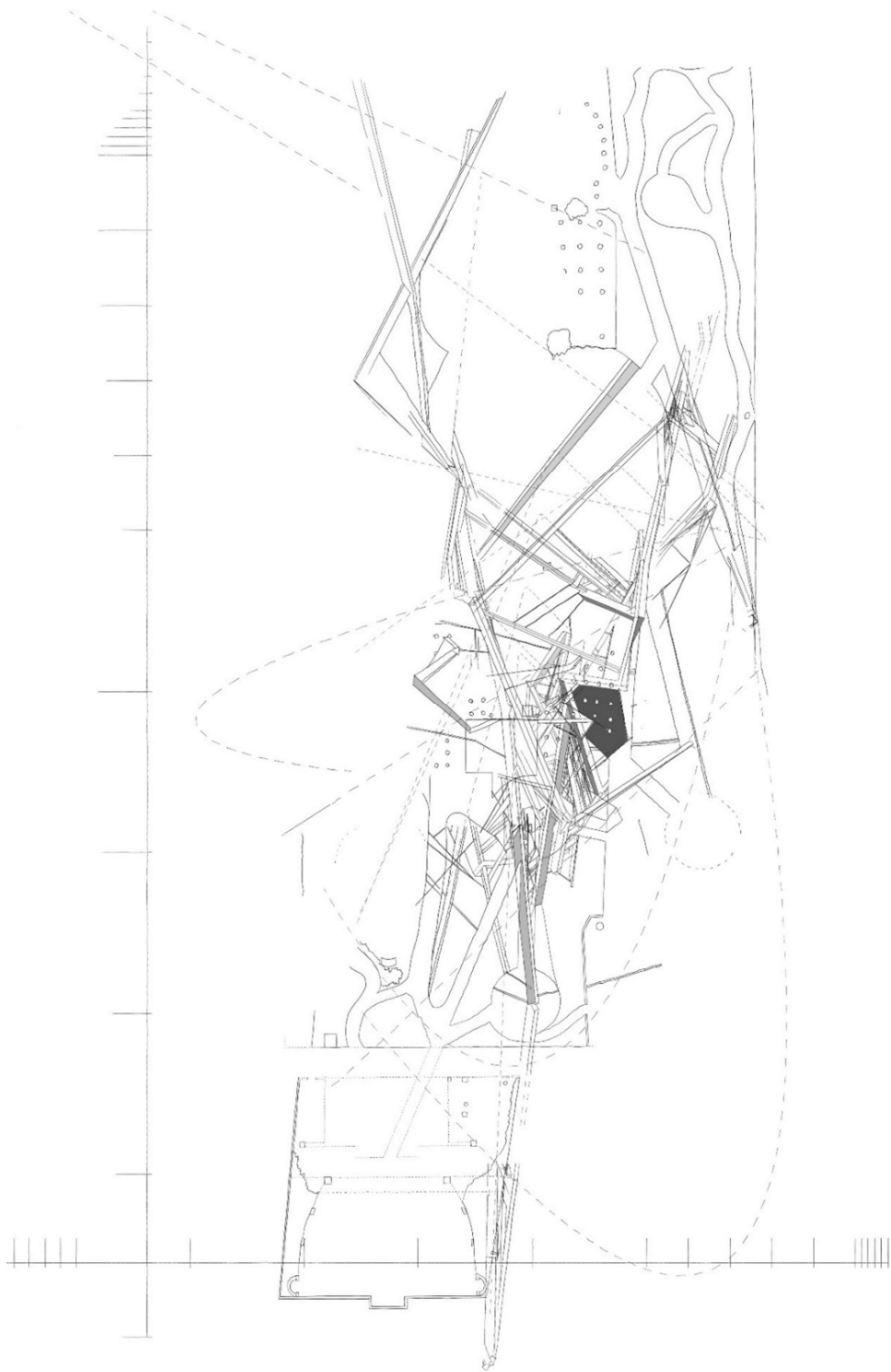


Figure 53 Situation 18.2. Pope's Villa \_ Projective intervention \_ State 07.



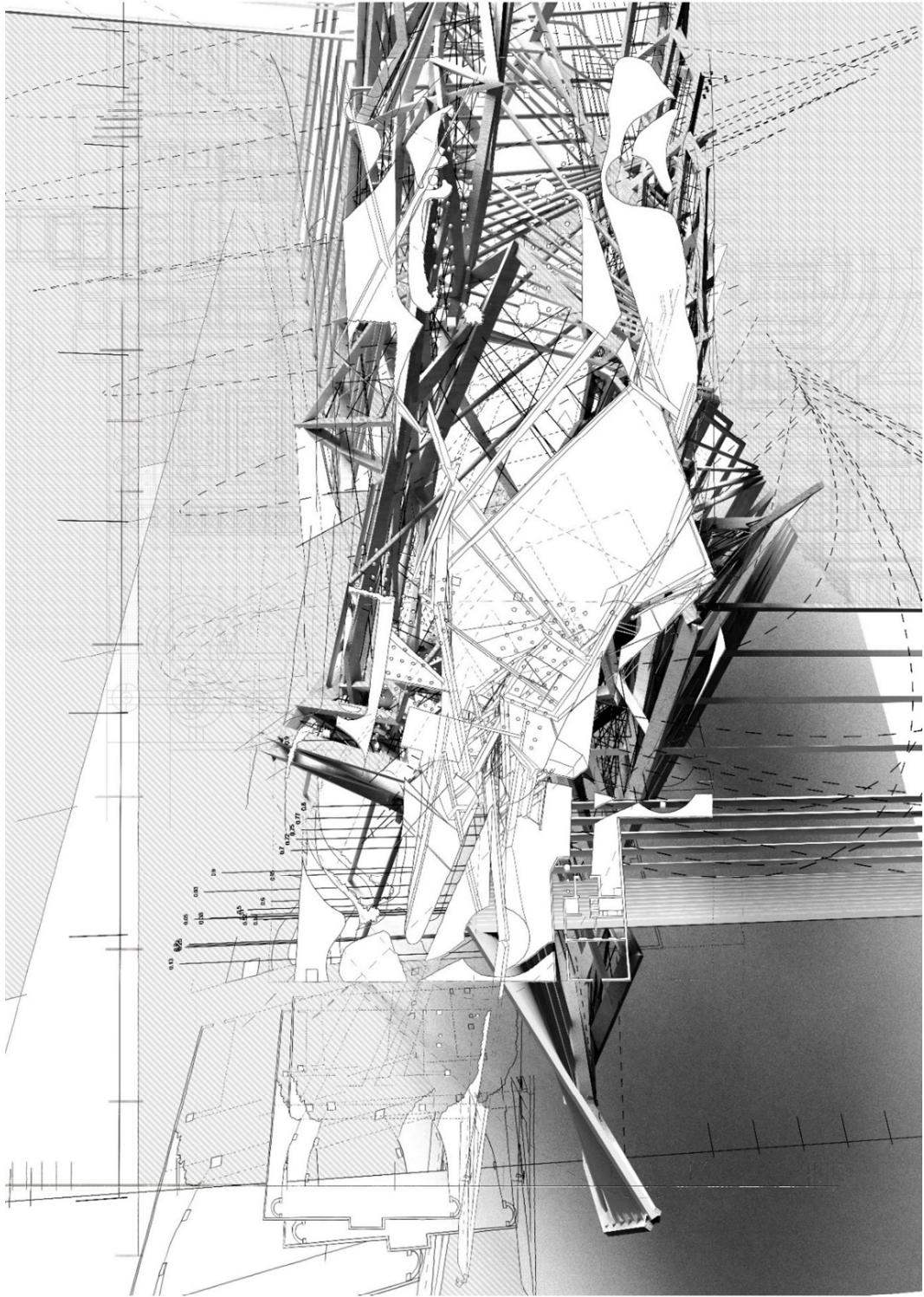


Figure 54 Situation 18.3. Pope's Villa \_ Projective intervention \_ State 12.

## Situation 19

### 4.6\_AS01\_DS01.1\_Foots Cray Place \_ Scene 01 \_ 01

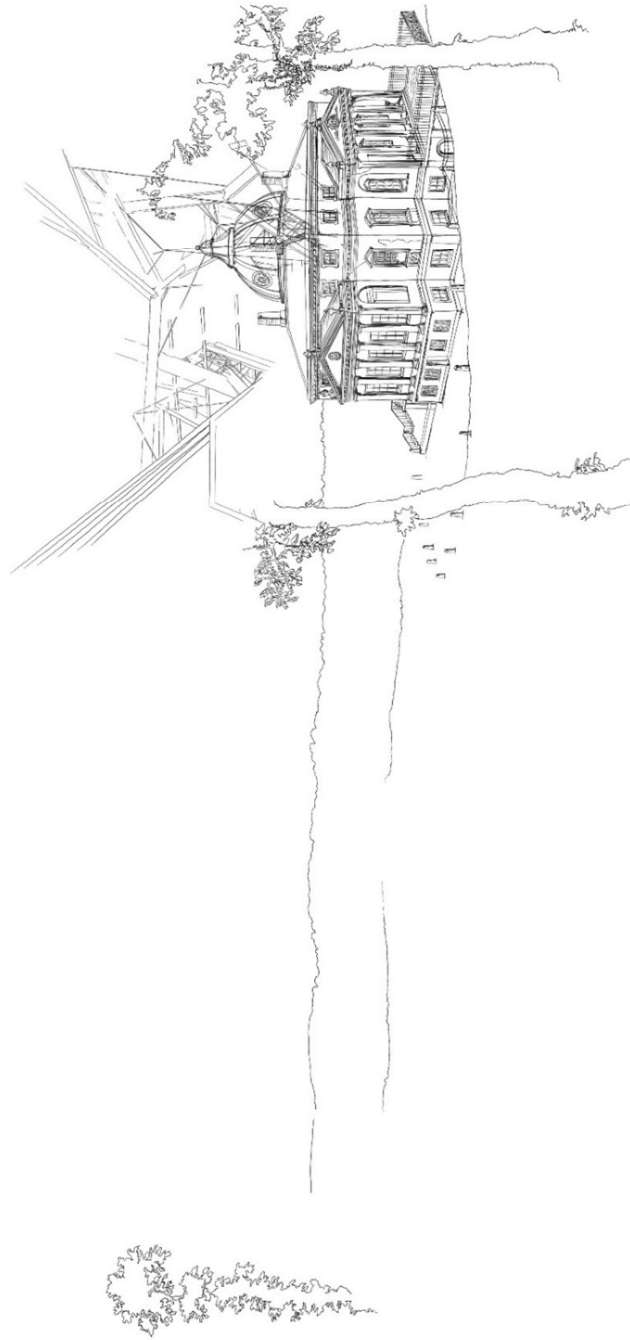
**Study properties:** *Reflexive reconstruction of villa typology and external environment / situation; Fabrication of formal identity as a projective context for the form; Scaffold for the reconstruction of a reconstruction; Unfolding landscape as a parameter of a villa reconstruction; Developing the situation of a translation; Construction of a landscape framework; Developing the translation of the villa for alternative spatial constructions beyond the translation.*

This projection develops the translation of one of the reconstructions of the Palladian Villa Rotonda that were constructed in England (in this case Foots Cray Place, 1754 by Isaac Ware, Brettingham the Younger, Daniel Garrett). The villa is a reconstruction of the Palladian model in suburban London (where the original is a translation of the ancient model of a villa suburbana) and was destroyed by fire in 1950.

My interventions within this reconstruction operate as a fabricating scaffold that manipulates the parameters of the villa reconstruction and unfolds the situation within which this formal type of villa is dislocated. The movement within the reconstruction (both of this iteration of the Villa Rotonda as well as the displacement of a villa typology from ancient sources and the appropriation of Palladio) are interrupted and deployed as a potential scaffold for the reconstruction of alternative reconstructions.

My projections develop the situation – unfolding the parameters of reconstruction as a form of extraction that enables alternative landscapes and formal identities to be constructed within the terms of the original translation. Forming a reflexive language between formal identity and fabricated landscape setting that dismantles the original translation relationship and proposes an alternative framework for the setting of alternative rooms to emerge and be located within.





*Figure 55 Situation 19.1. Foots Cray Place \_ Projective intervention \_ State 01.*

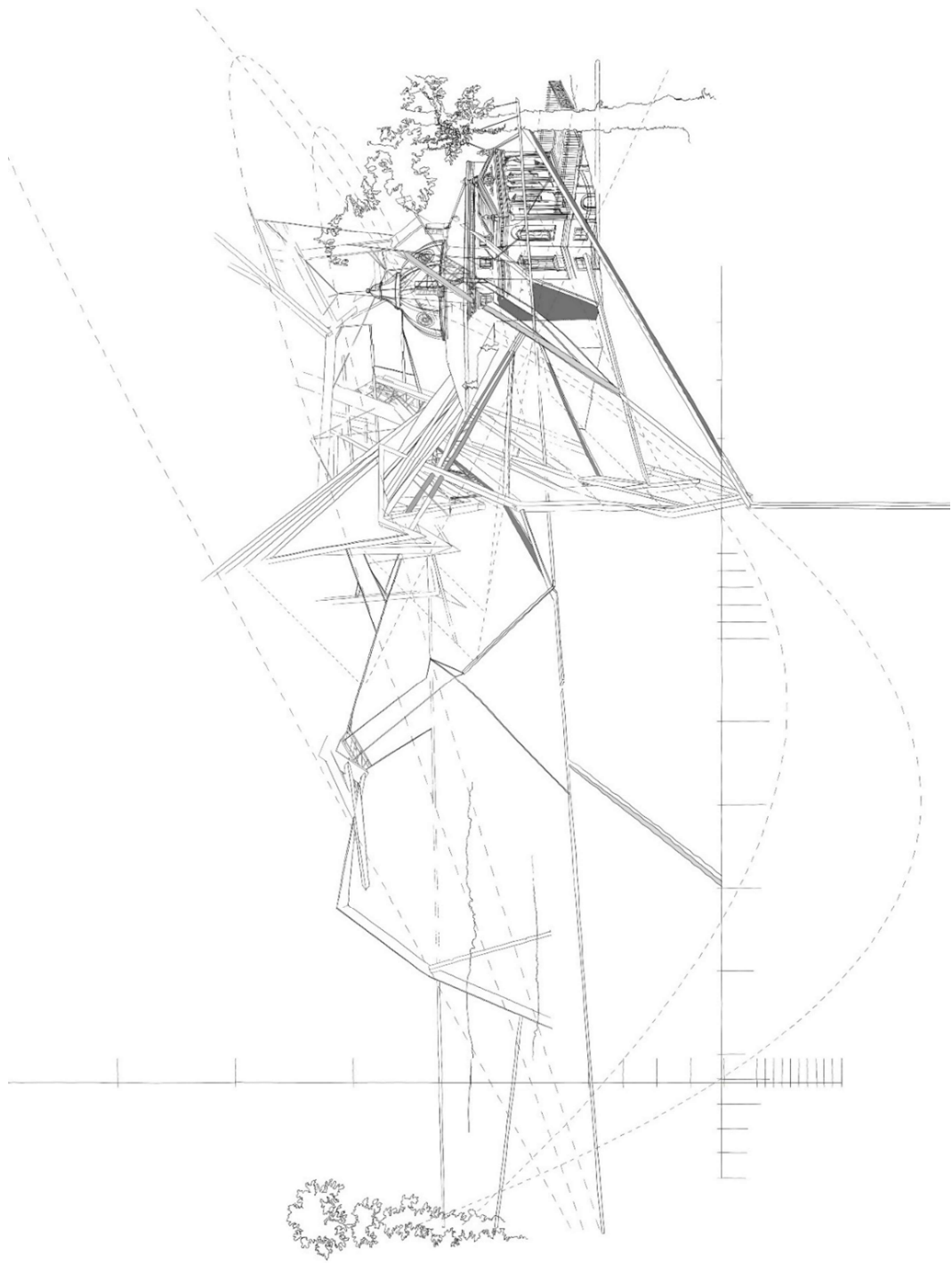


Figure 56 Situation 19.2. Foots Cray Place \_ Projective intervention \_ State 07.

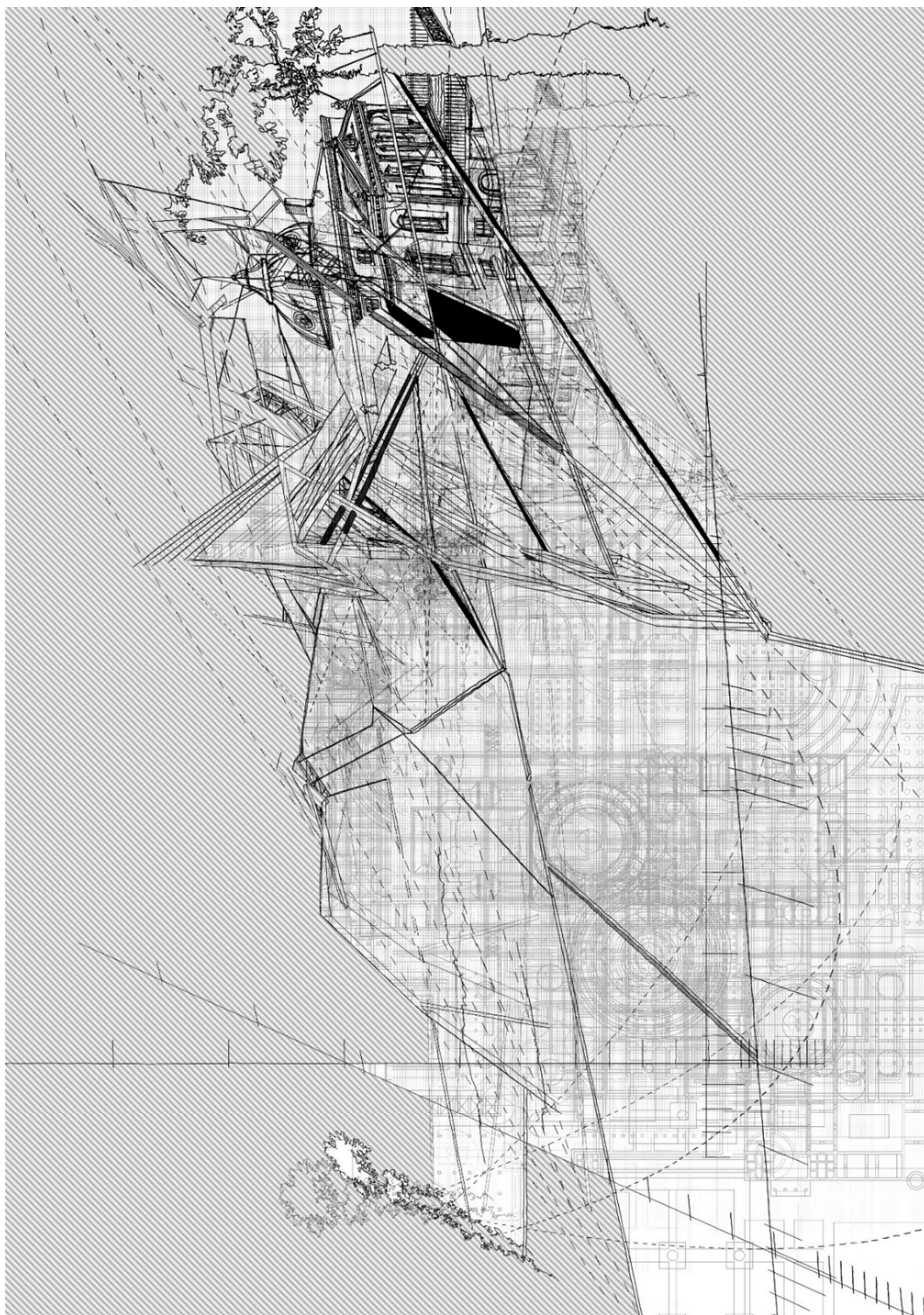


Figure 57 Situation 19.3. Foots Cray Place \_ Projective intervention \_ State 10.

## Situation 20

### 4.7\_AS01\_DS01.1\_Johnston's House \_ Scene 01 \_ 01

**Study properties:** *Ceiling rose elaborated; Creating rooms within interior ornament; Foliage dispersed / reimagined as structuring devices of spatial articulation / projection; Opening soffit through projective construction derived from the decorative intensity of the surface; Unravelling spatial description with fragmenting ornament; Spatial remodelling within interruptions of elaboration and reconstruction; Dislocating ornamental surface.*

This projection elaborates within the formal and ornamental excess of a ceiling rose for the Octagon at Johnston's House in Twickenham (house by John James and the Octagon by James Gibbs, 1710). The house was demolished but the Octagon survives as a pavilion attached to the lost villa form in this suburban context of London.

My interventions within this decorative soffit unravel the formal identity of the surface and develop a projective construction that elaborates the spatial description. The projections disperse fragments of the ceiling and open the surface to reconstruction as an alternative spatial extension within the geometry of the octagon. In this way the space is unravelled through the parameters of the ornament, becoming a spatial remodelling within the processes of reconstructing the surface.

My projections utilise the delineation of the ceiling and the translations of the components of the surface as a field within which the juxtapositions of Pliny villas project an alternative structure which forms a spatial and volumetric definition outside of the surface of decoration.



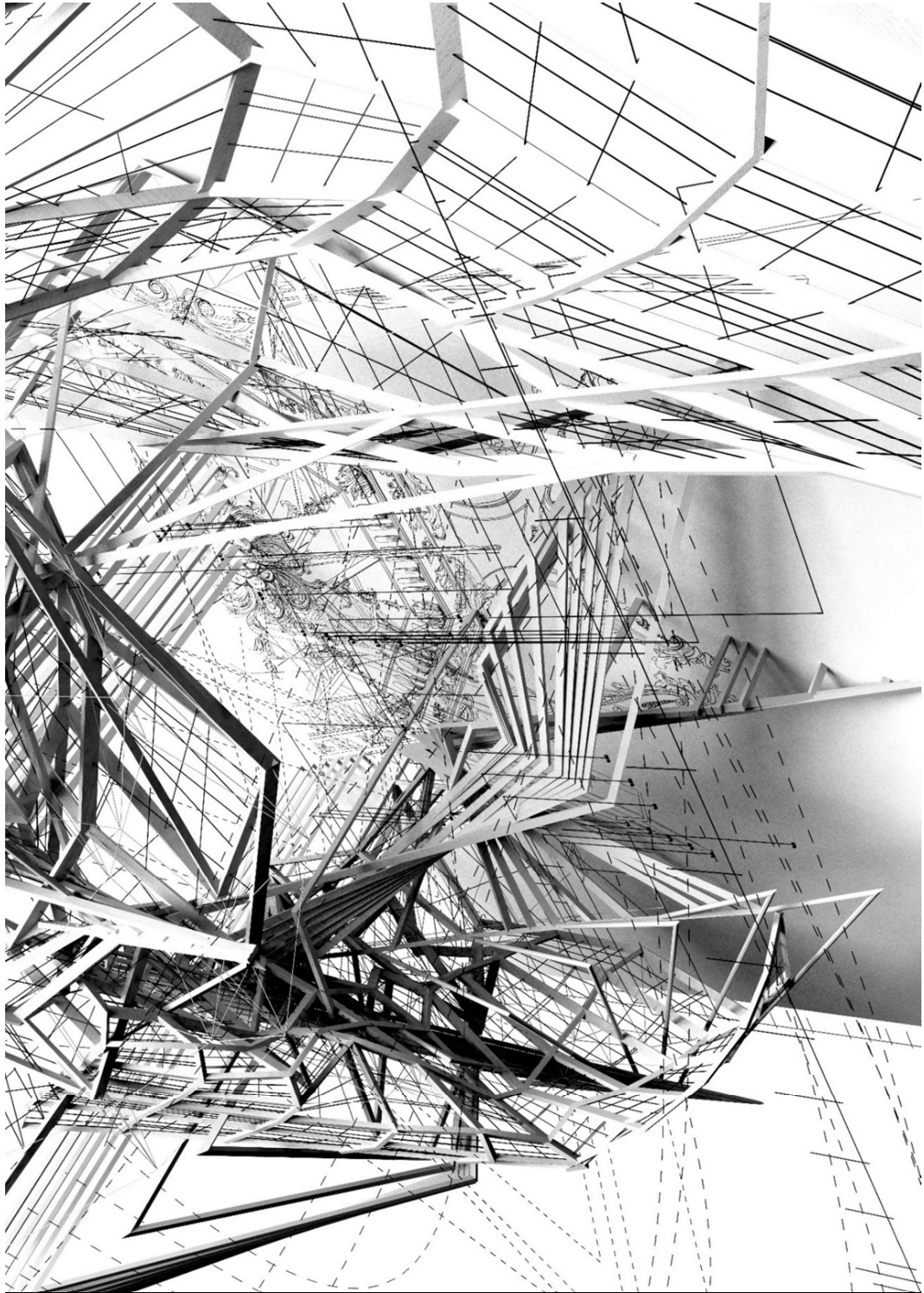


Figure 58 Situation 20.1. Johnston's House \_ Projective intervention \_ State 02.

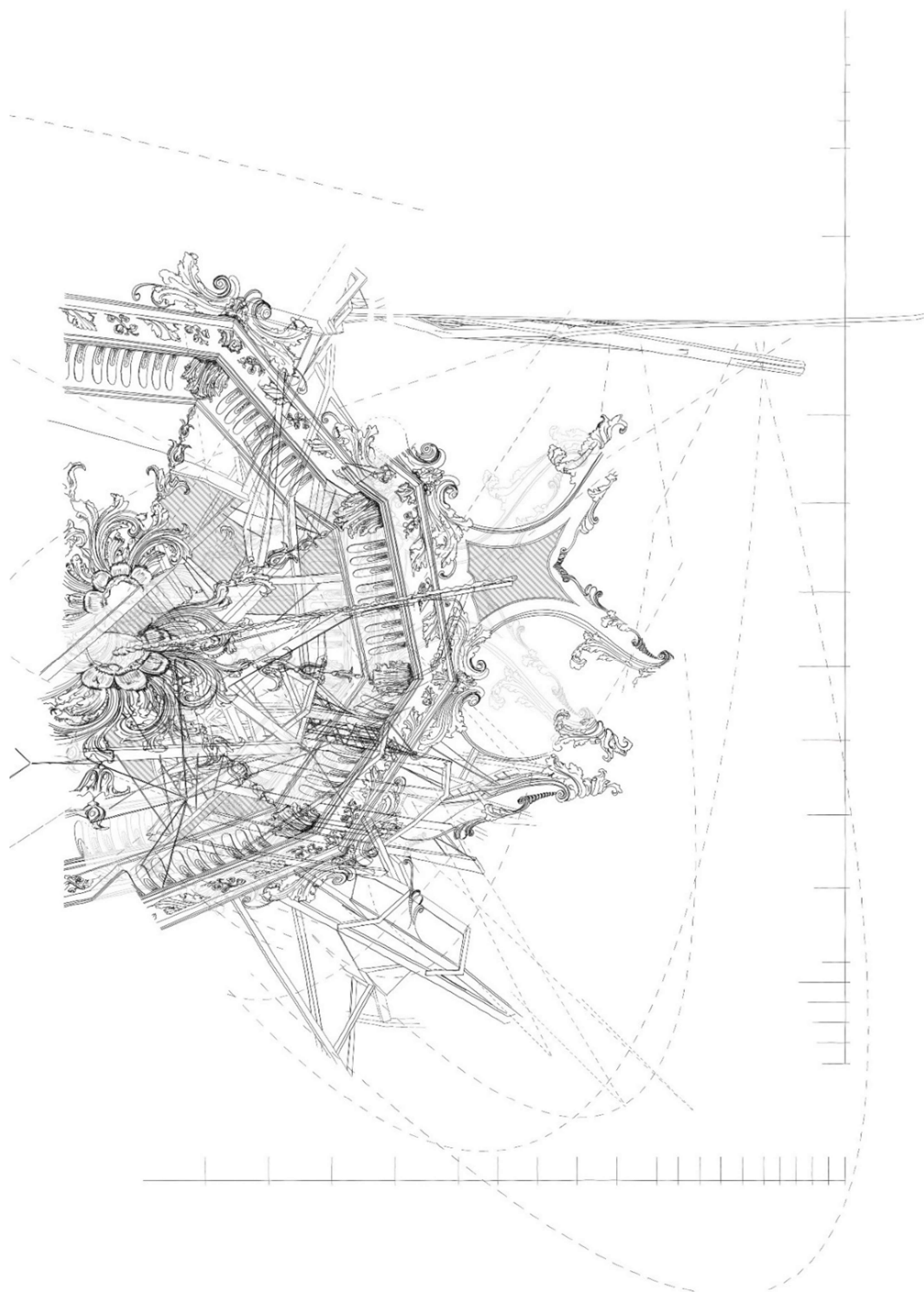


Figure 59 Situation 20.2. Johnston's House \_ Projective intervention \_ State 05.



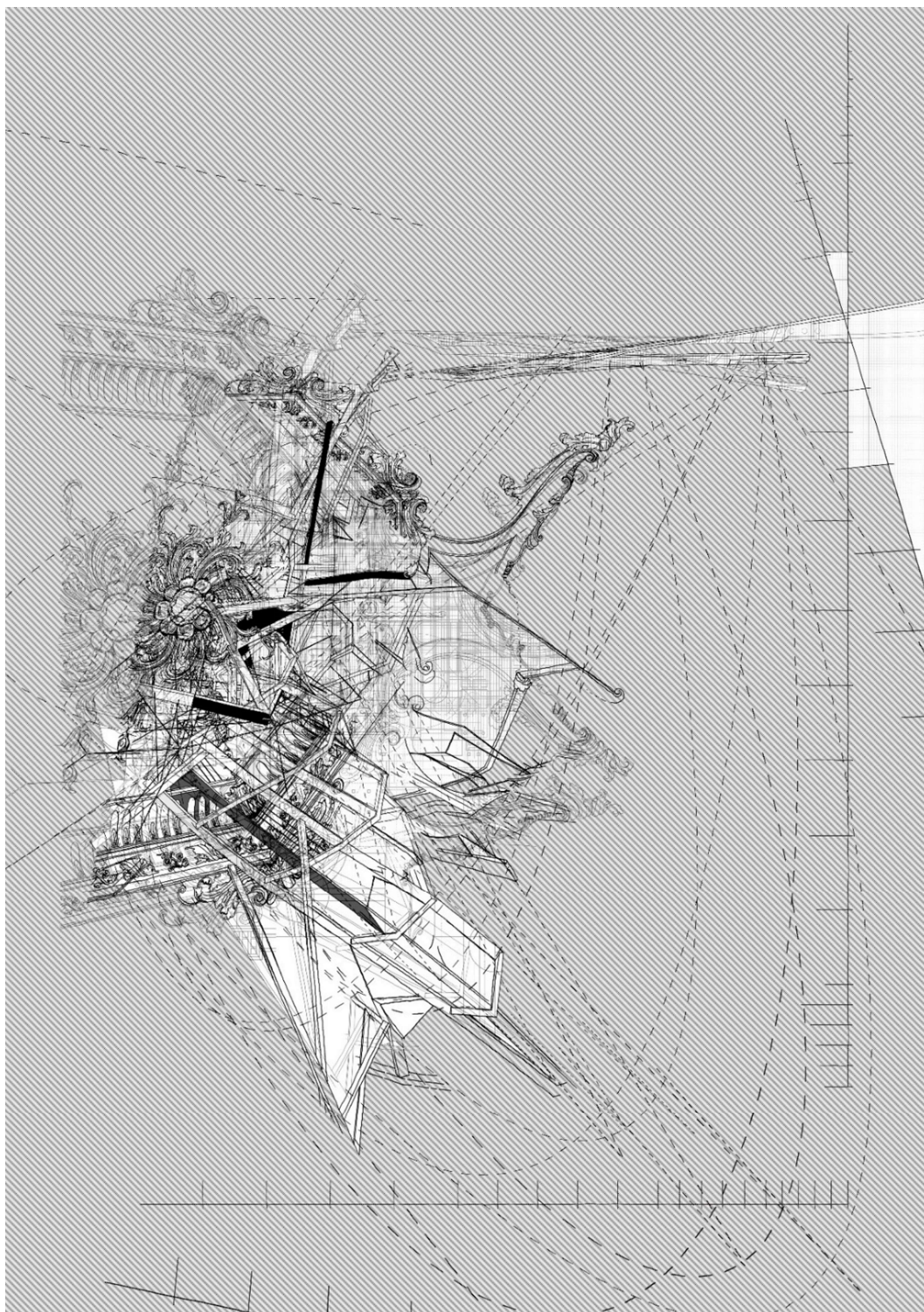


Figure 60 Situation 20.3. Johnston's House \_ Projective intervention \_ State 10.

## Situation 21

### 4.7\_AS01\_DS01.1\_Johnston's House \_ Scene 02 \_ 01

**Study properties:** *Fragmentation of interior construction; Unfolding sculptural surround; Projective extraction reframing interior; Internal boundary opened as spatial extension through projective reconstruction; Translation of partial description; Creation of room beyond ornamental delineation of boundary; Metric disturbance of spatial construction of room through involving reconstruction.*

This projection develops a parallel construction within the interior of the Octagon at Johnston's House in Twickenham (house by John James and the Octagon by James Gibbs, 1710). In this case, the edge of the interior is fragmented around the detailing of a perimeter fireplace and the project unfolds the description of this detail within the original spatial delineation as a fabrication for alternative rooms before and after this surface to be reconstructed within the terms of the Palladian translation (and Pliny dislocations).

My interventions unfold the sculptural surround and disperse the detail within the space as a falsework for alternative spatial reconfiguration. The boundary condition of the perimeter wall of the octagon is opened and my projections interrupt a partial reconstruction to create the parameters for other rooms.

The unfolding of the classical language of the room edge is reconstructed as a mechanism for projecting other spaces within the room. My projections translate the partial description of the original octagon perimeter and use these fragments (filtered through the disjunctions and slippages between villa descriptions) to disturb the metric composition through an involving reconstruction of other rooms (outside / beyond the octagon).



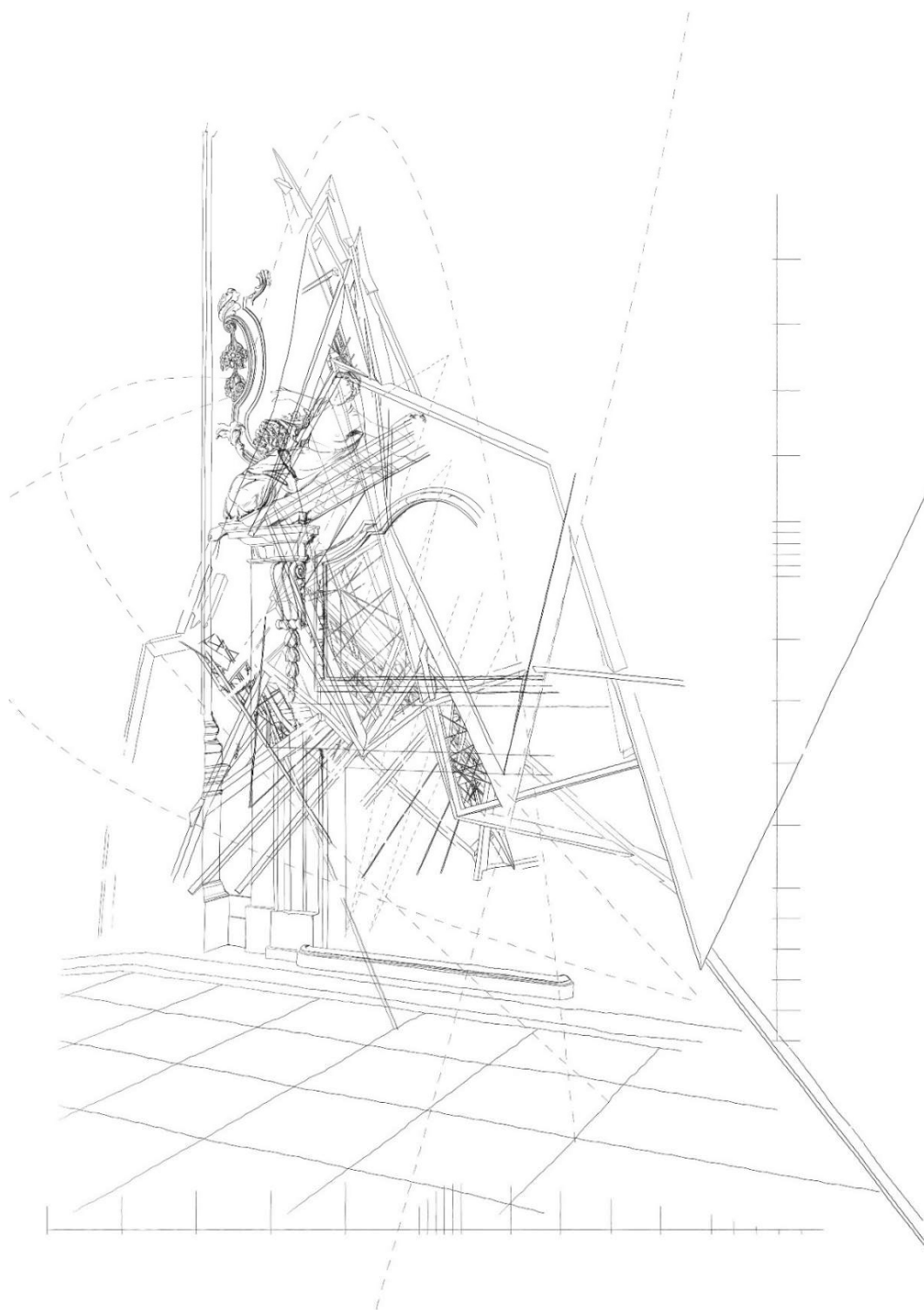


Figure 61 Situation 21.1. Johnston's House \_ Projective intervention \_ State 03.

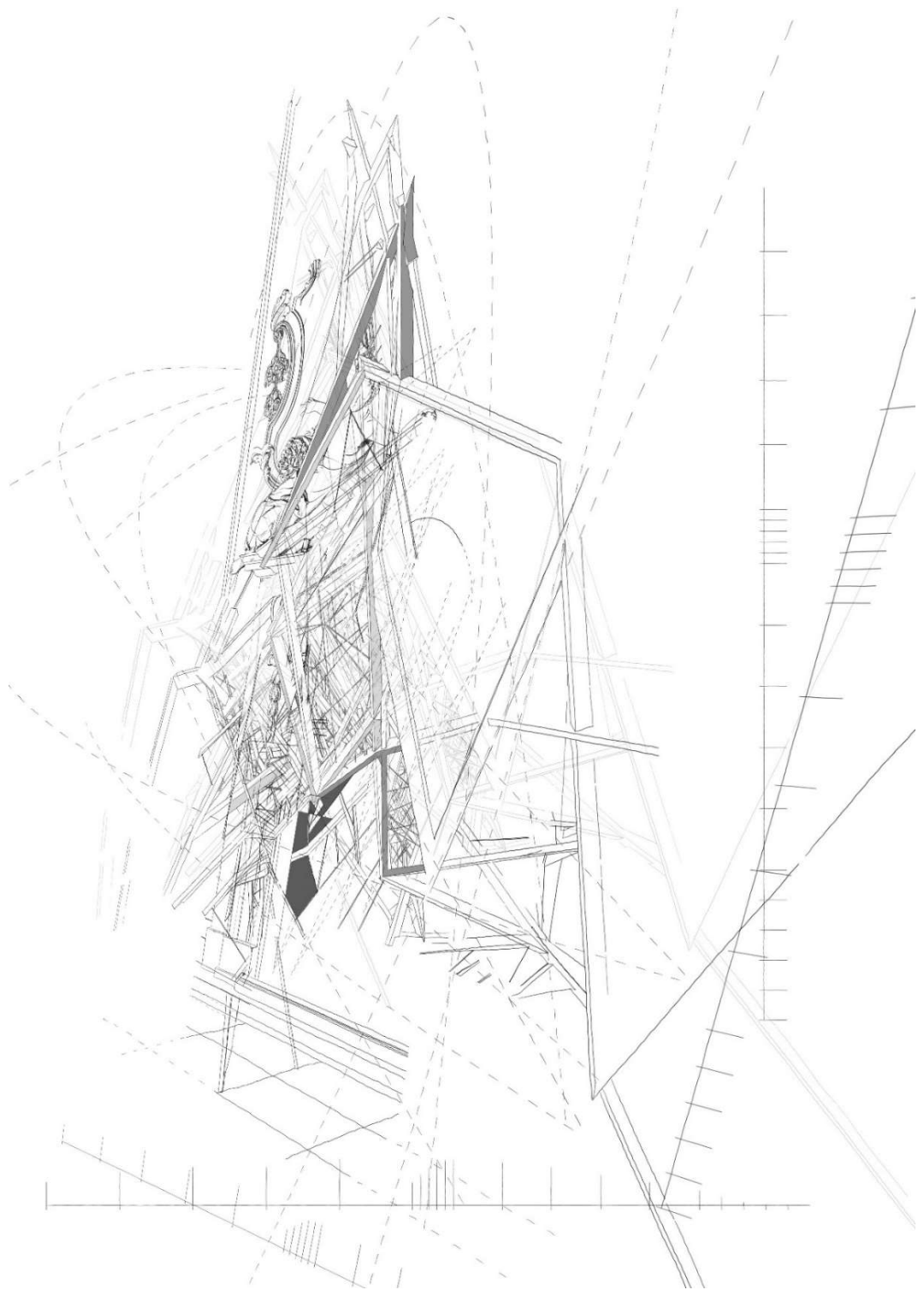


Figure 62 Situation 21.2. Johnston's House \_ Projective intervention \_ State 08.

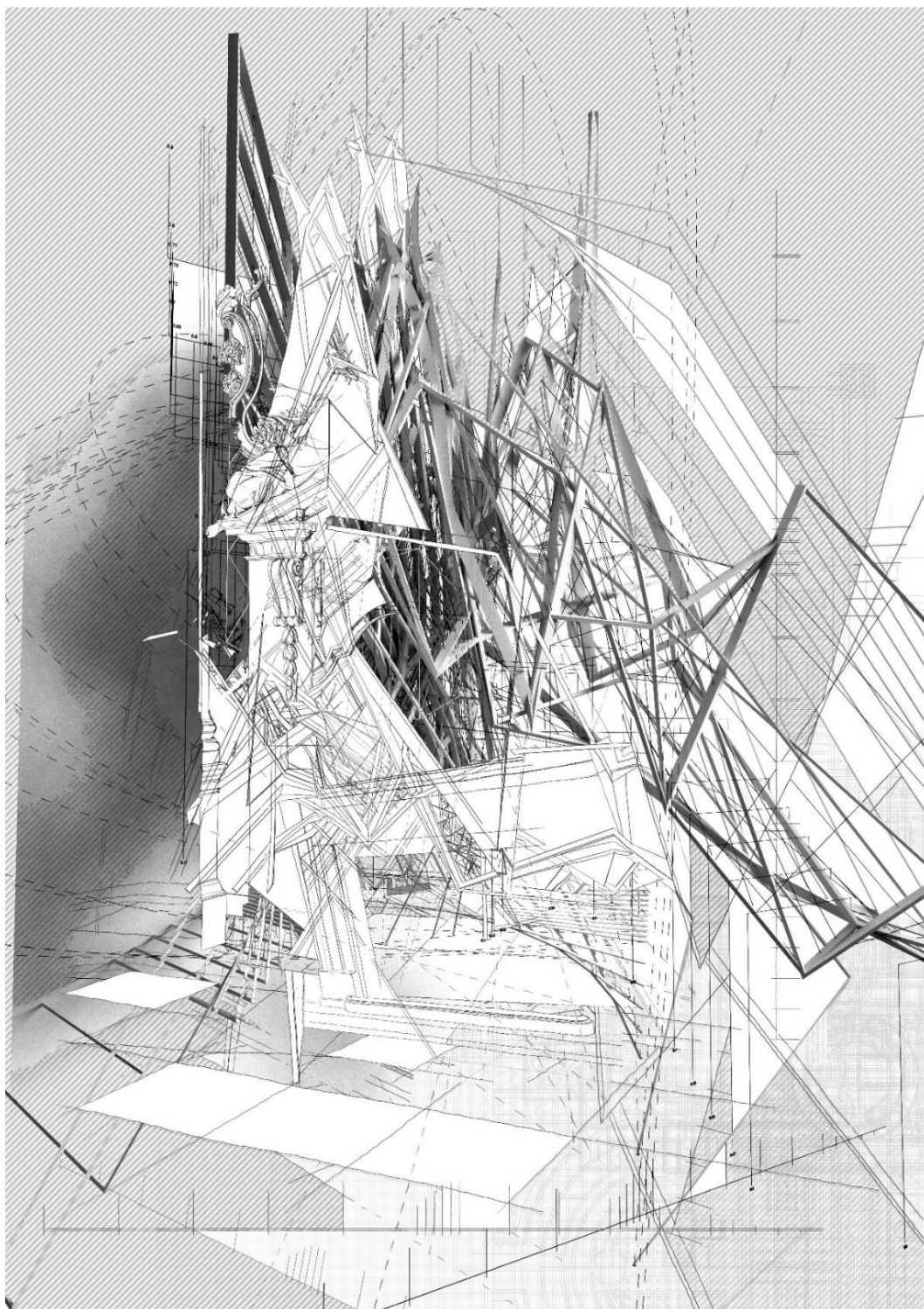


Figure 63 Situation 21.3. Johnston's House \_ Projective intervention \_ State 12.

## Situation 22

### 5.1\_AS01\_DS01.1\_Mereworth Castle \_ Scene 04 \_ 01

**Study properties:** *Passage interrupted; Reconstructing room beyond through projective extraction of anterior spatial description; Translations of corridor parameters and ornament; Unfolding spatial progression of preceding room; Fragmentation of arch surround as fabrication framework for alternative spatial description of hall; Suspension of falsework of corridor.*

This projection intervenes within the passage leading to the central hall at Mereworth Castle (Campbell, 1723). This Palladian villa is located in the environs of London (i.e. is a villa campagna) and is another of the projections of the Palladian archetypical Villa Rotonda that translated this model within the English context (existing).

My interventions develop an interruption of this passage through to the central rotunda as a series of interventions within the sculptural language that ornaments the spatial progression through to the room beyond. The corridor parameters and ornamental surfaces reconstruct both the passage and the projective form of the rooms as they unfold beyond.

My projections become a suspension of the falsework of this reconstruction (of a reconstruction) as the passage fragments and partial reconstructions are projected beyond the passage to form the component pieces of an emerging alternative translation to the villa type. The spatial progression is interrupted, and this interruption defines (in combination and juxtaposition with Pliny translations of villa slippage) the parameters for an alternative construction.



Figure 64 Situation 22.1. Mereworth Castle \_ Projective intervention \_ State 01.

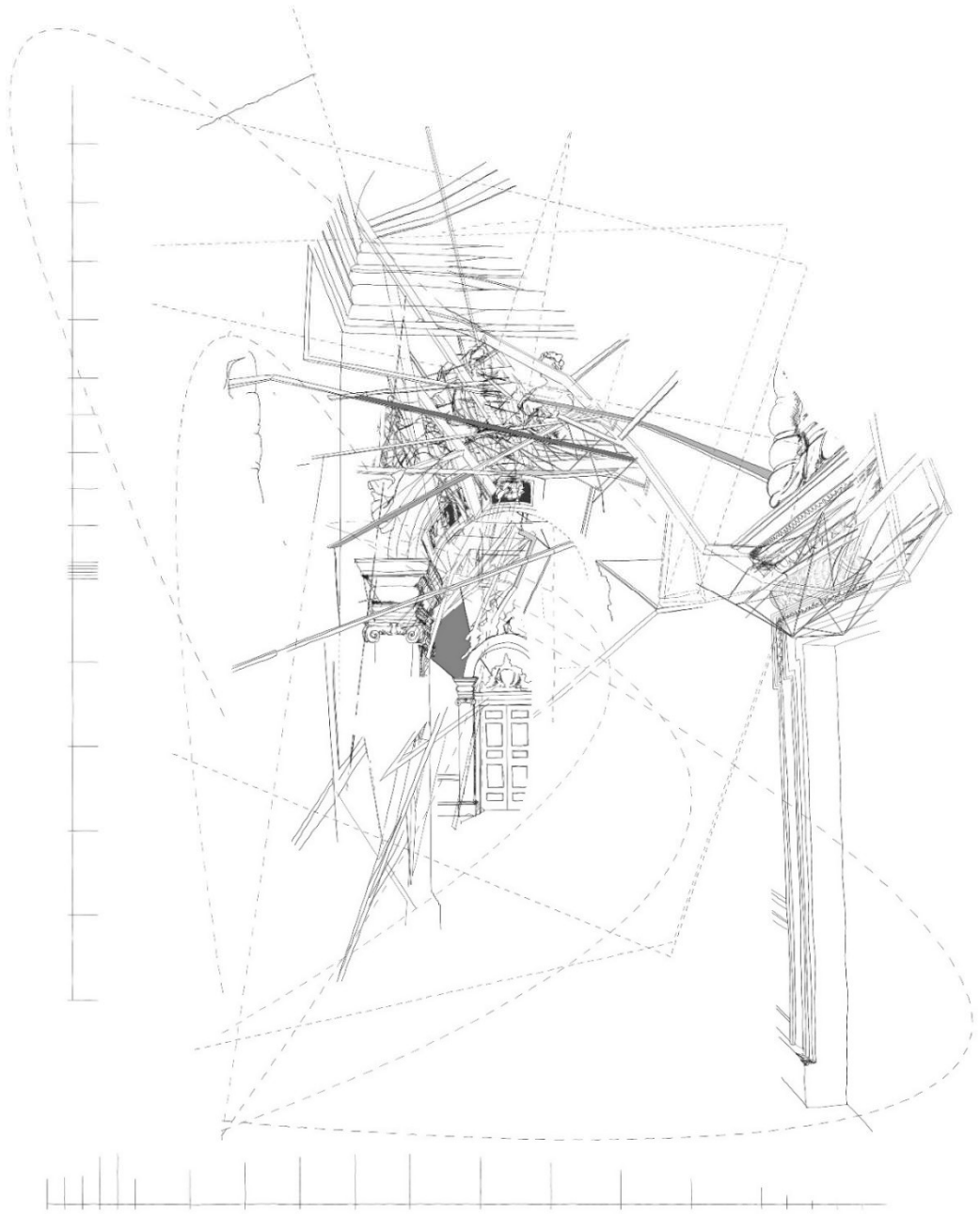
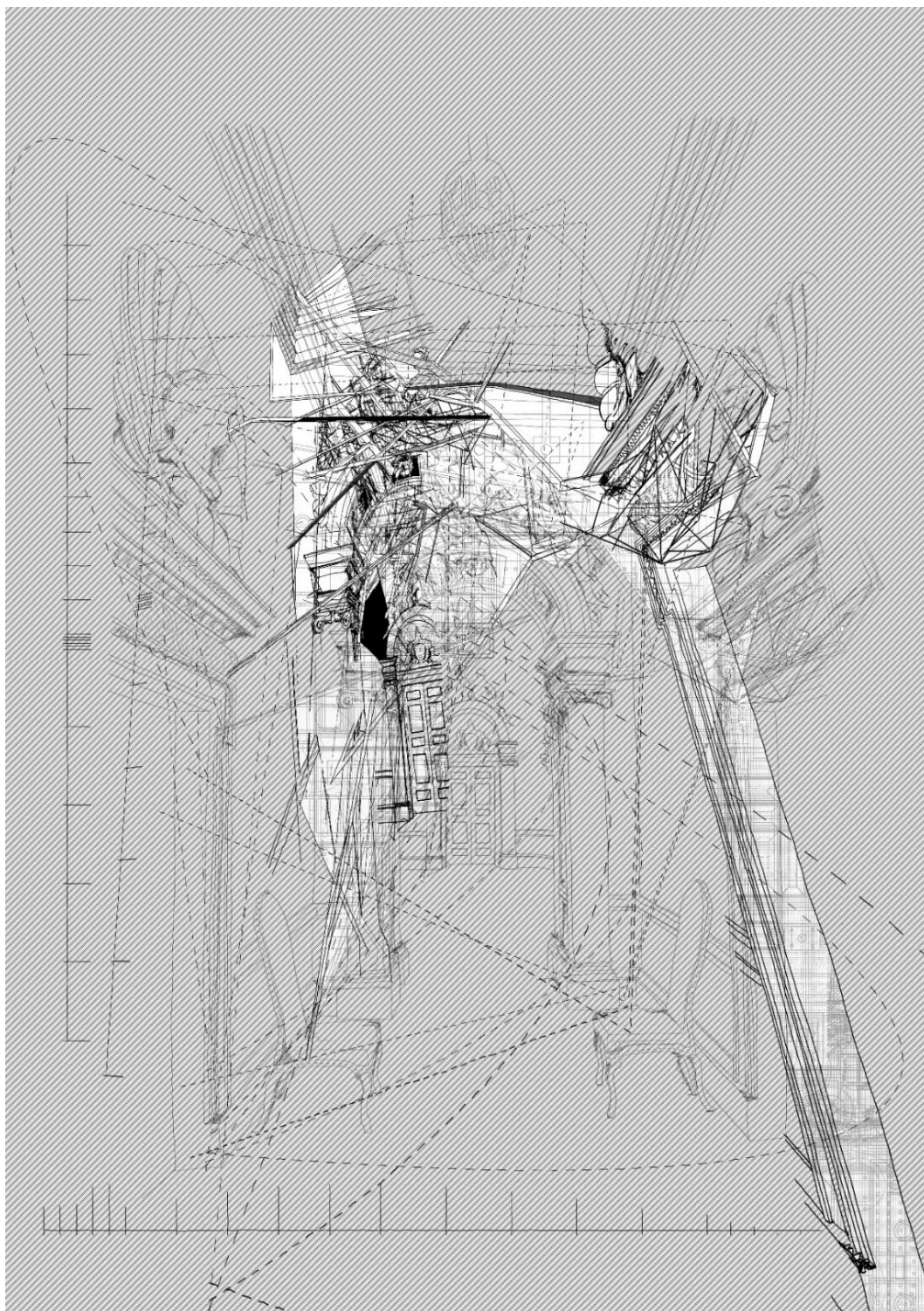


Figure 65 Situation 22.2. Mereworth Castle \_ Projective intervention \_ State 07.



*Figure 66 Situation 22.3. Mereworth Castle \_ Projective intervention \_ State 10.*

## Situation 23

5.2\_AS01\_DS01.1\_Ditchley \_ Scene 02 \_ 01

**Study properties:** *Reconstruction of niche; Surface interaction with ornament reconstructing parameters for spatial extent prior to niche; Opening enclosure within ornamental surround; Fabricating spatial depth within niche; Unfolding perimeter of niche through a reconstruction of decorative falsework; Reconstructing a spatial extent through a dislocation of the niche construction.*

This projection forms a looping reconstruction of a niche within the hall at the country house of Ditchley House (James Gibbs, 1722). The niche component is dislocated from its setting and becomes the framework for an iterative reconstruction and fragmentation of the sculptural ornament and definition of niche edge.

My interventions operate as a reflexive reconstruction / fragmentation mechanism within the parameters of the niche – projecting beyond the description of this component to form alternative spatial constructs within the room and beyond the limitations of the niche enclosure.

The space unfolds through this reconstruction with the surfaces of the perimeter of the niche providing the falsework of an imagined alternative configuration of volume and formal composition reflected through the reconstruction of the language within this Palladian detail. My projections translate the detail and project rooms beyond and within as an extraction and fabrication of alternative languages within the classical translation – opening and unfolding the niche as an exposed device that reveals alternative spatial opportunities and contingent narratives of fabrication.



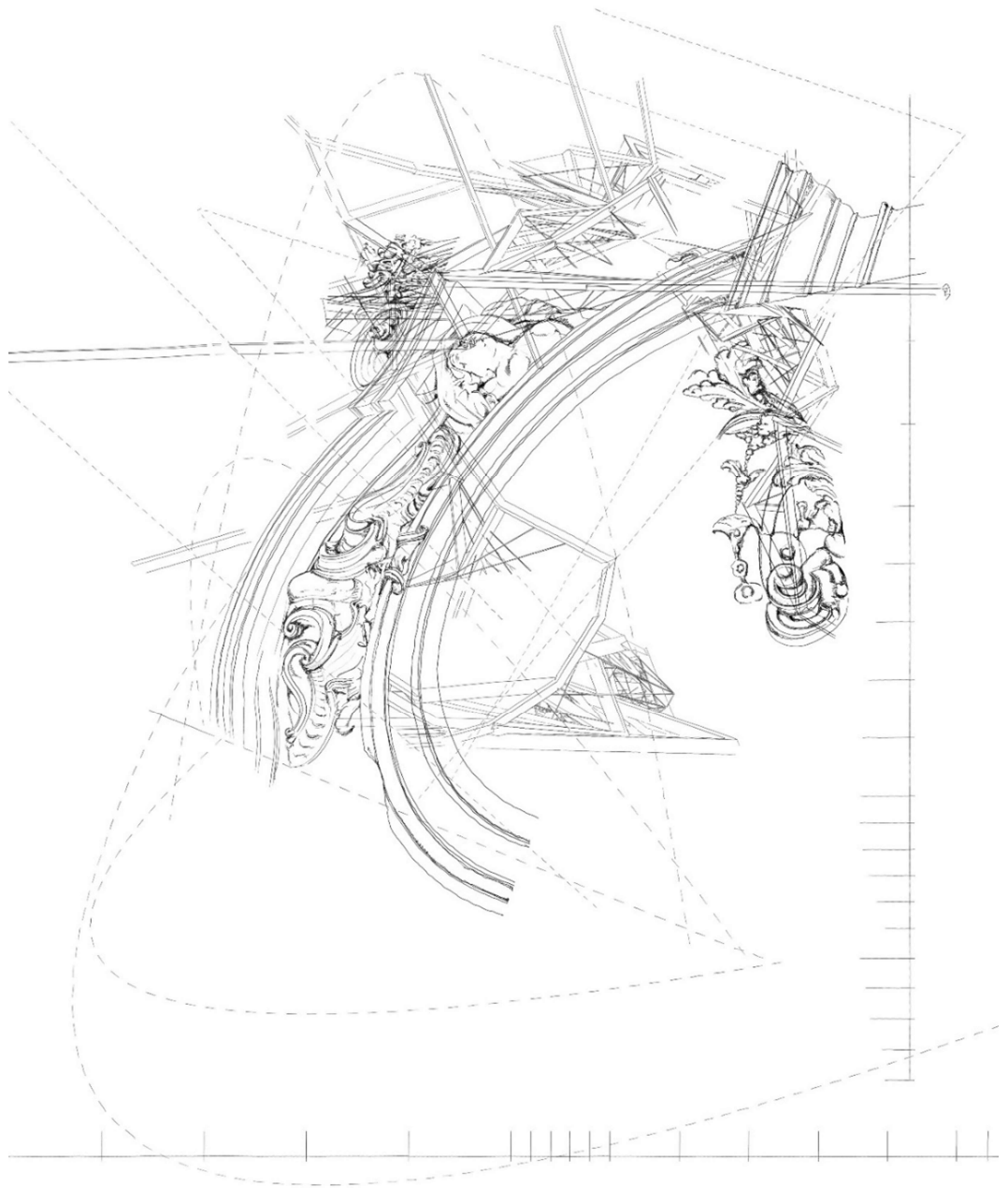


Figure 67 Situation 23.1. Ditchley House \_ Projective intervention \_ State 03.

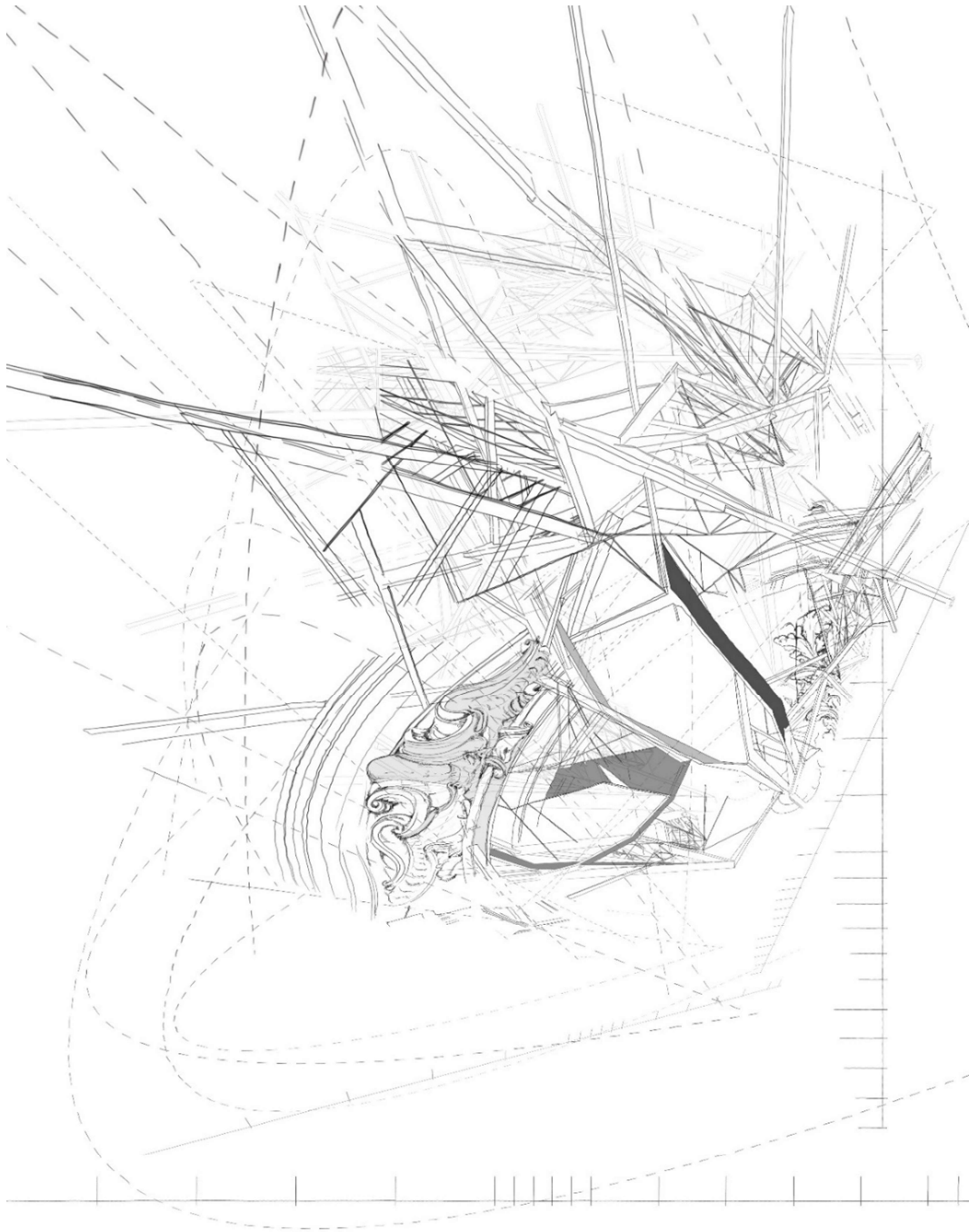


Figure 68 Situation 23.2. Ditchley House \_ Projective intervention \_ State 08.

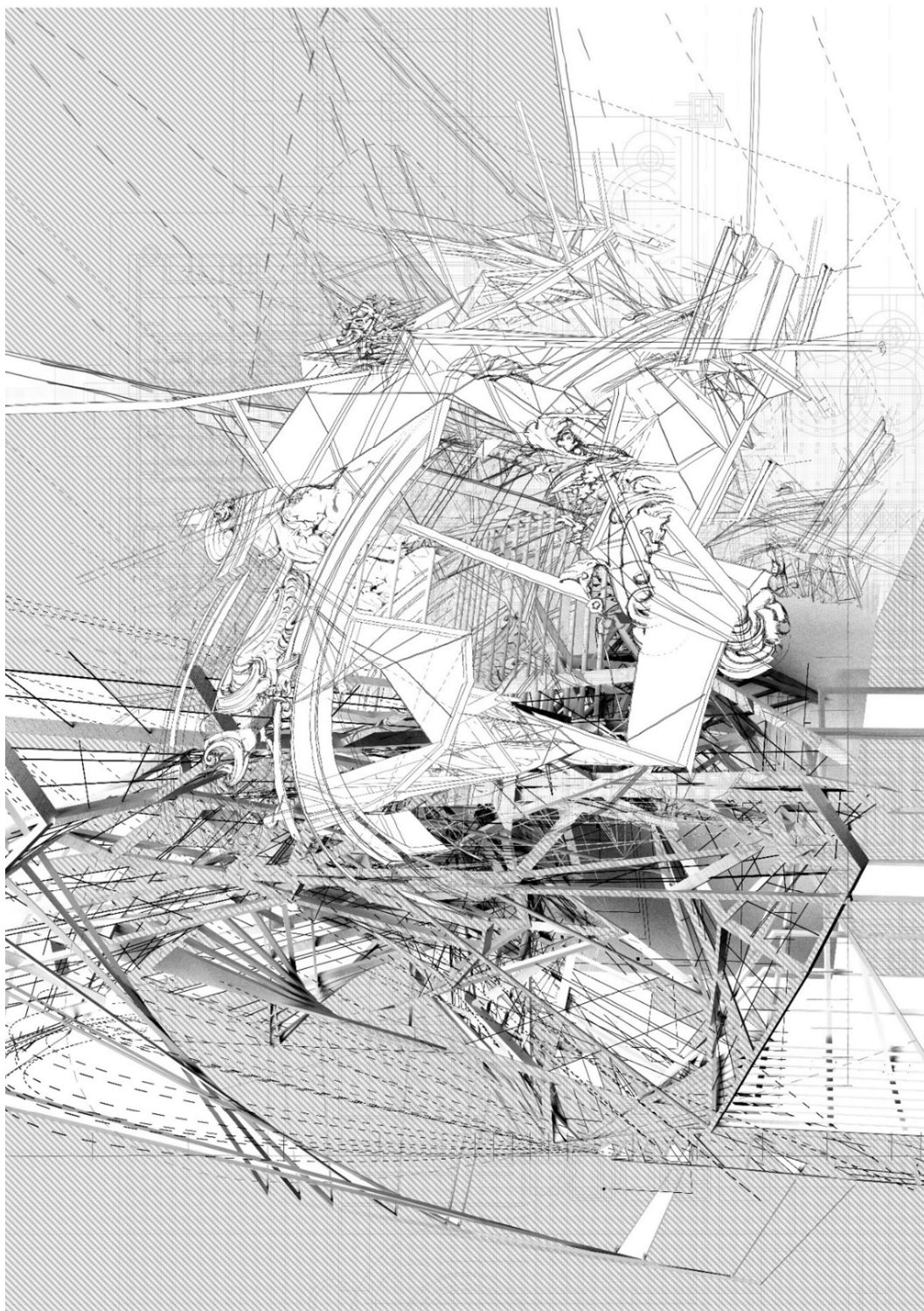


Figure 69 Situation 23.3. Ditchley House \_ Projective intervention \_ State 12.

## Situation 24

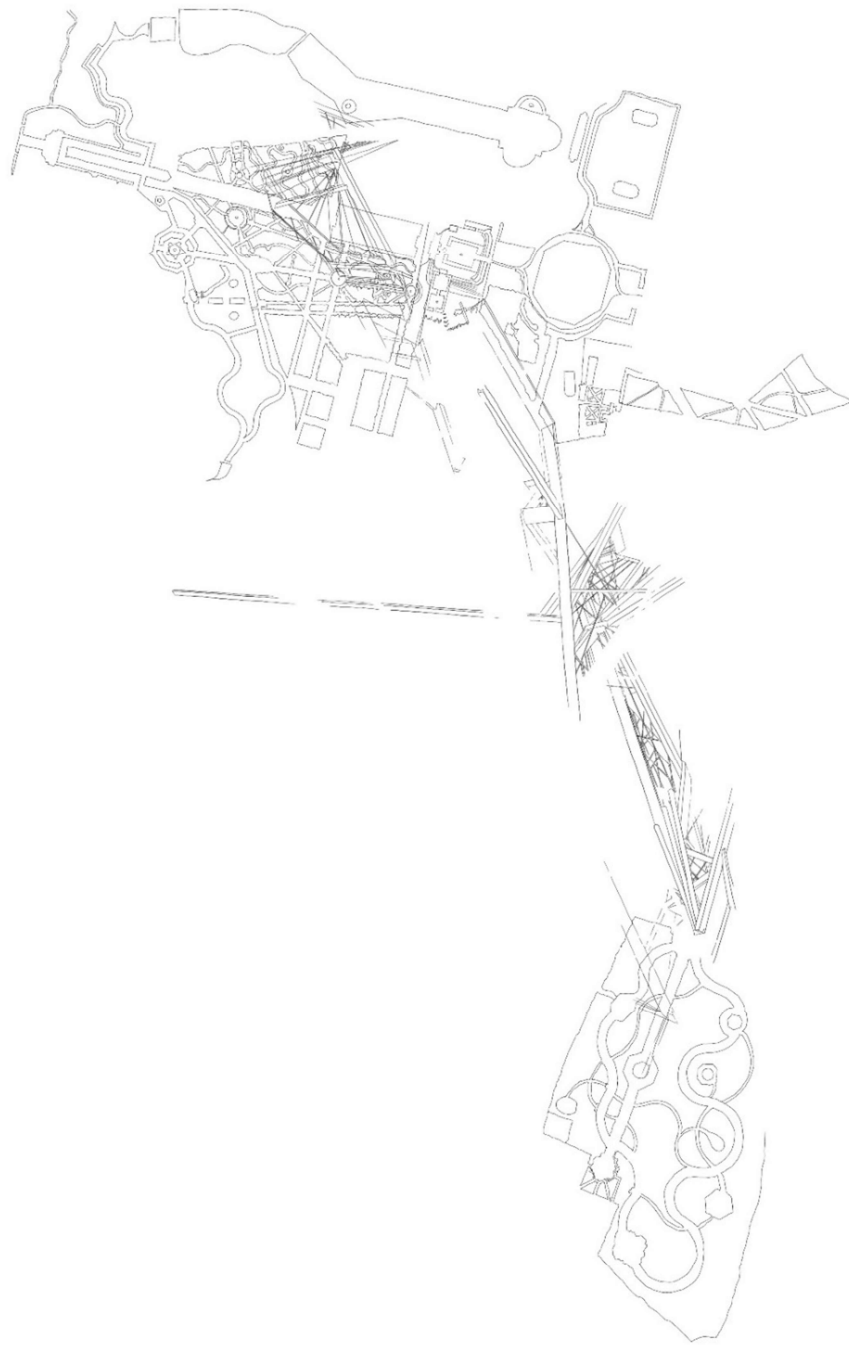
### 5.4\_AS01\_DS01.1\_Wanstead House \_ Scene 01 \_ 01

**Study properties:** *Projective fabrication of landscape; Translation of estate parameters and fragmentation of structure of constructed garden; Reconstruction of landscape hinge between spatial descriptions of fragmenting exterior formal arrangements; Unfolding external rooms between villa estate topography; Fabricating alternative landscapes; Reconstruction of plan construction.*

This projection develops a fabrication of landscape as a hinged mechanism between the formal layout and imposed wilderness of the landscaped setting of Wanstead house (Colen Campbell, 1715) which formed one of the defining typologies of the Palladian revival for a large country house (now demolished) and was located on the site of a Roman villa.

My interventions within this shifting landscape of reconstruction, quotation and formal / natural imposition act as a framework between landscapes – opening and exposing the connecting fragments of the plan typology, and developing these fragments into alternative fabrications for landscape or villa construction.

My projections manipulate the spaces between the landscape descriptions and reconstruct a plan form through the parameters of the connections in this context and the Pliny differential framework (which influenced the translation of landscape ideals in this arrangement). Through the layered construction of this connection, alternative constructions of plan typology and potential volumetric enclosure emerge as alternative rooms within the gardens or within a villa reconstruction.



*Figure 70 Situation 24.1. Wanstead House \_ Projective intervention \_ State 01.*

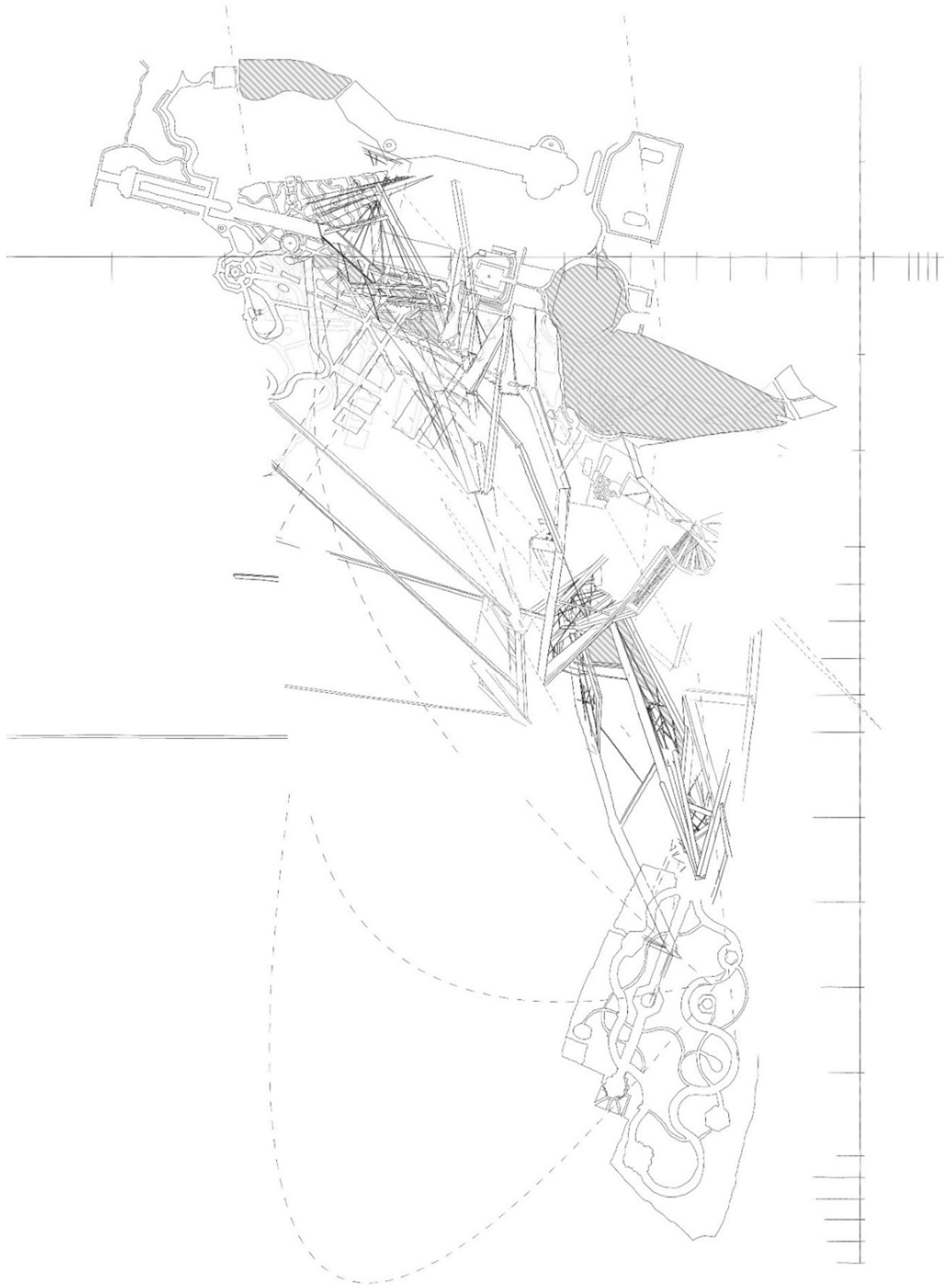


Figure 71 Situation 24.2. Wanstead House \_ Projective intervention \_ State 05.

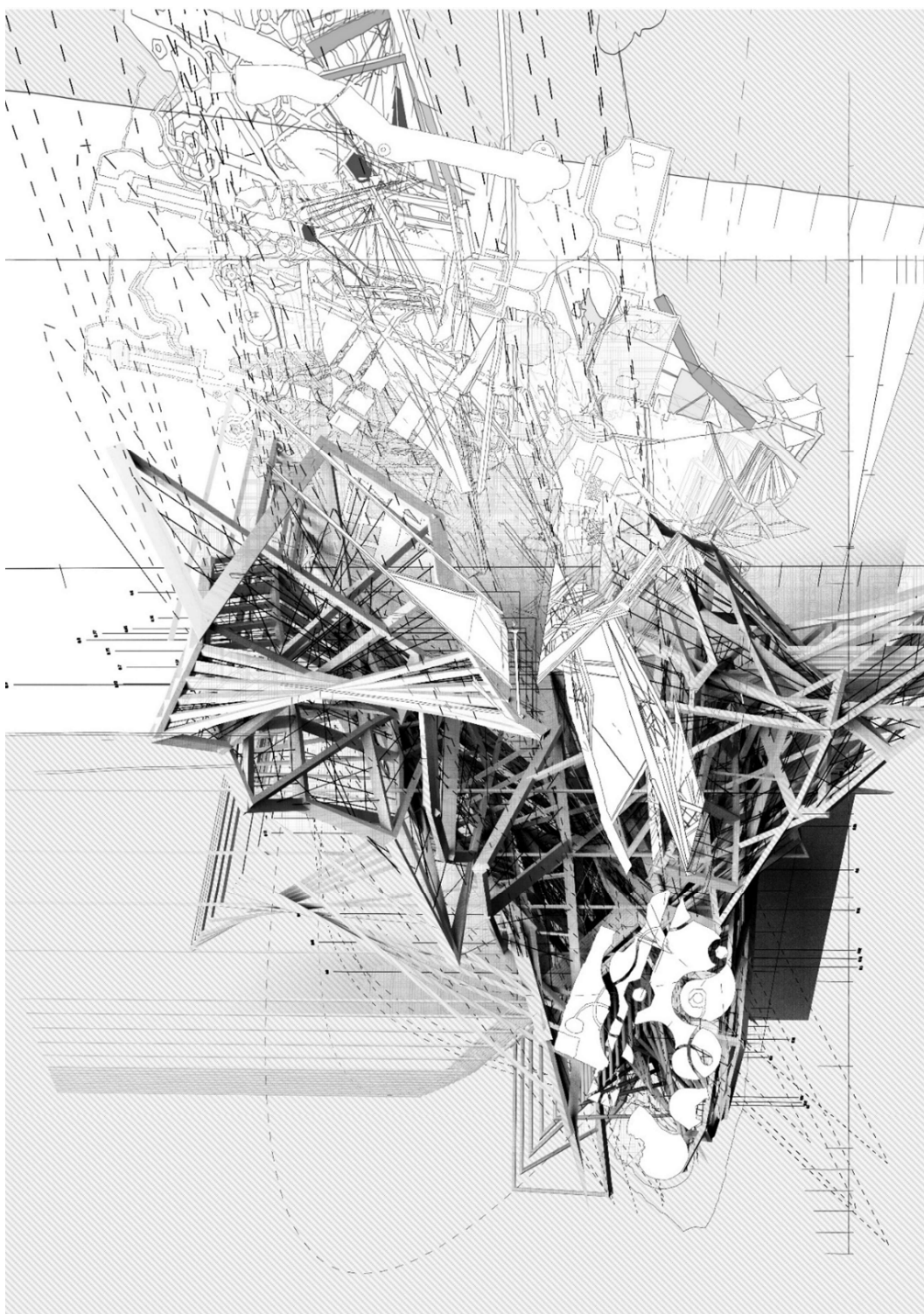


Figure 72 Situation 24.3. Wanstead House \_ Projective intervention \_ State 12.

## Situation 25

5.5\_AS01\_DS01.1\_Clandon Park \_ Scene 01 \_ 01

**Study properties:** *Hall reconstruction as active displacement of languages of fabrication / translation; Contradictory conventions reimagined as an involving projection of alternative spaces within lost space; Displaced floors / walls partially suspended / reconstructed; Ruined surfaces further exposed; Fragments expanded as spatial slippages between rooms; Multiplicity of enclosure unfolding as projective fabrication of alternative room spatial extent.*

This projection develops as possible reconstructions / projections within the ruins of the hall of Clandon Park (Giacomo Leoni, 1730-33) after the fire of 2015 which caused extensive damage to the interior.

My interventions unfold from the remnants of the interior proportions and surface treatments and fragment the ruins to project alternative forms of reconstruction of both the specific space within the house as well as the surrounding volumes and rooms. The projections form a slippage that utilise the remains as a reconstructed structure to further expose and project as a translation of the interior not a reconstruction of its original spatial delineation. The projections reverberate between the fragments of the suspended components, and construct a parallel configuration of walls, floors and enclosure that both reconstructs, translates and proposes alternative rooms within the ruins.

My projections operate within the exposed surfaces and decorative fragments to construct rooms beyond the hall that remodel the remains as a projective reconstruction within the slippages of the original translation of architectural language of villa (rather than a reconstruction of the villa object).



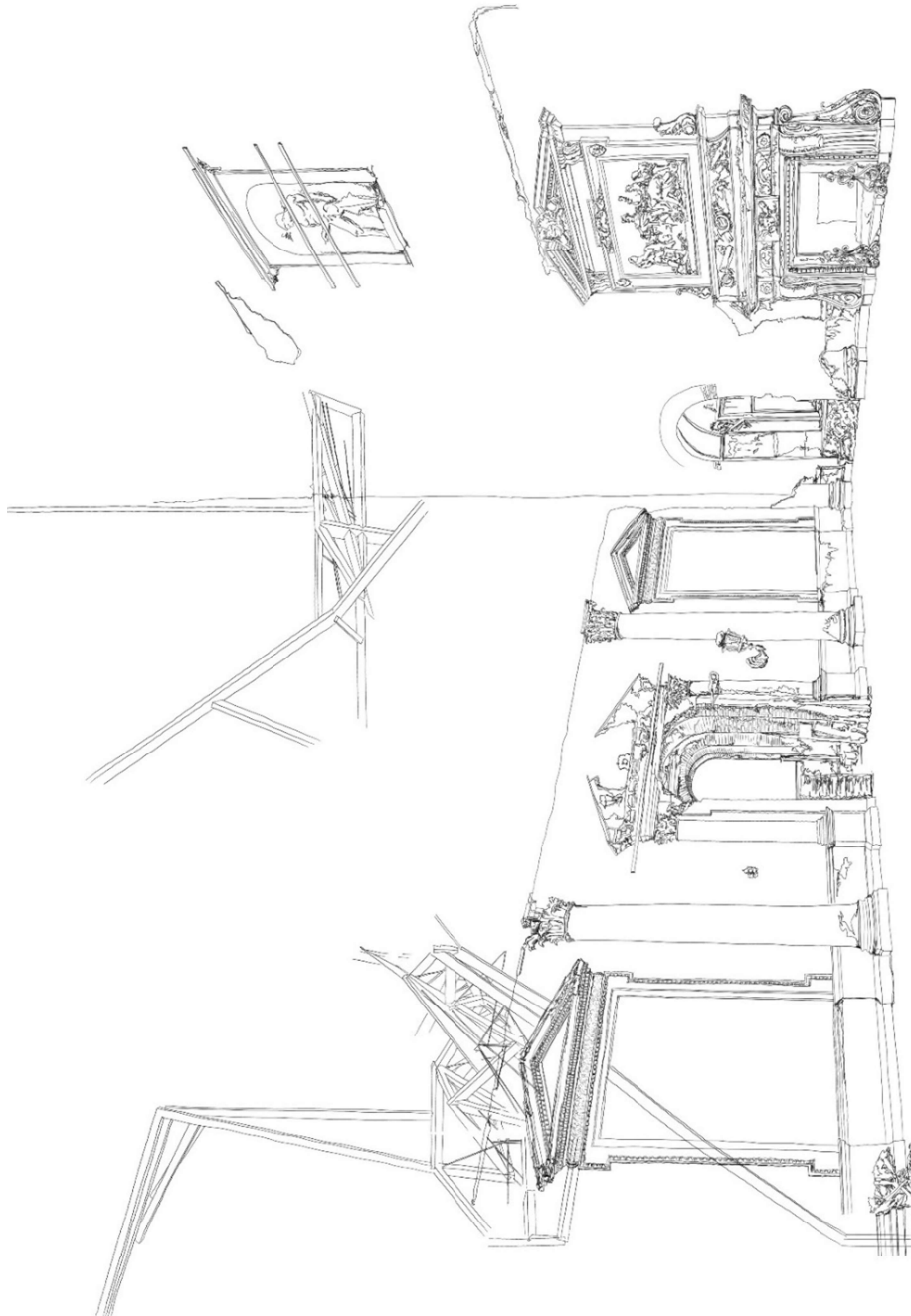


Figure 73 Situation 25.1. Clandon Park \_ Projective intervention \_ State 01.

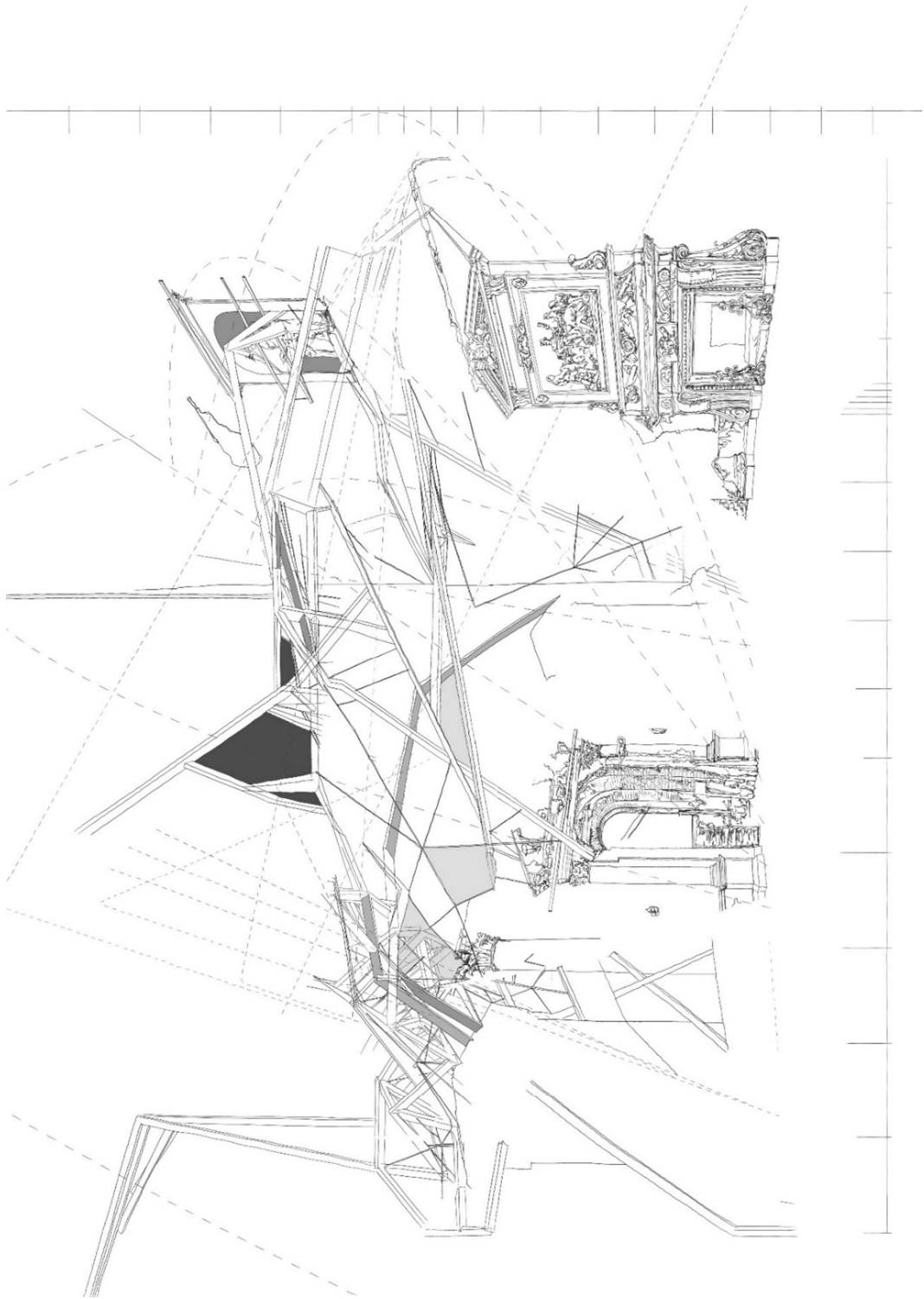


Figure 74 Situation 25.2. Clandon Park \_ Projective intervention \_ State 07.

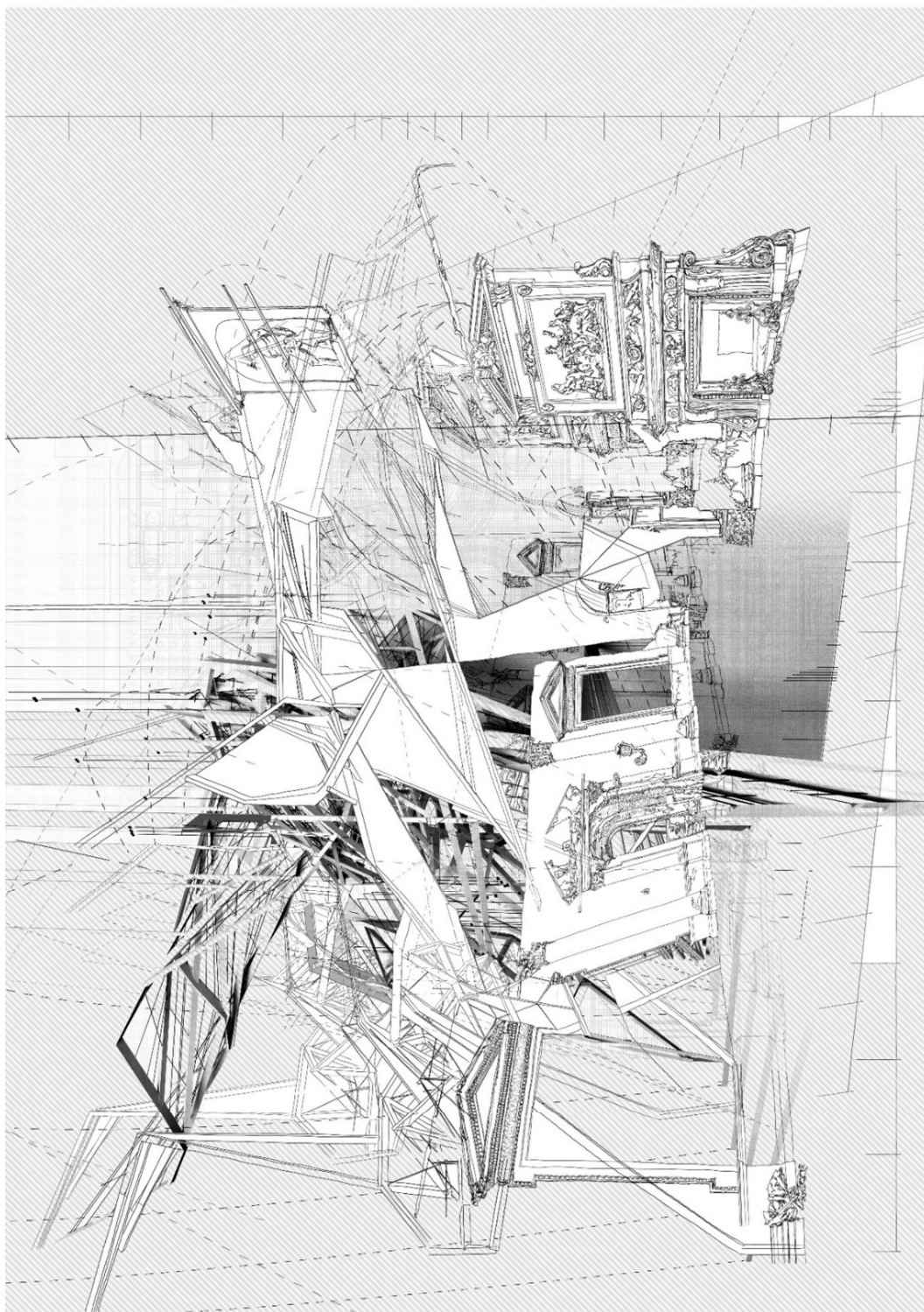


Figure 75 Situation 25.3. Clandon Park \_ Projective intervention \_ State 12.